DOCUMENT RESUME

ED 330 613 SO 030 272

TITLE	Cultural Life in the Federal Republic of Germany.
INSTITUTION	Inter Nationes, Bonn (West Germany).
PUB DATE	89
NOTE	197p.; Photographs may not reproduce well.
PUB TYPE	Reports - Descriptive (141)
EDRS PRICE	MF01/PC08 Plus Postage.
DESCRIPTORS	Architecture; Art Products; Cultural Exchange; *Cultural Traits; Design; Films; Fine Arts; Foreign Countries; *Foreign Culture; Handicrafts; Literature; Museums; Music; Television; Theater Arts
IDENTIFIERS	Festivals; *German Culture; *West Germany

ABSTRACT

By the nature of the subject, it is impossible to do justice to the cultural developments of more than 40 years in a brief survey. The aim of this document is to explore the diverse cultural life of West Germany complete with photographs of past and present artists, art products, and other aspects of German culture. The subject areas treated are: literature, fine arts, museums and exhibitions, theater, music, arts and crafts, architecture and the preservation of historical monuments, design, film and television, customs and festivals, and exchange and encounter. An appendix contains a list of supplementary addresses and an index of names. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 306 613

Cultural Life

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

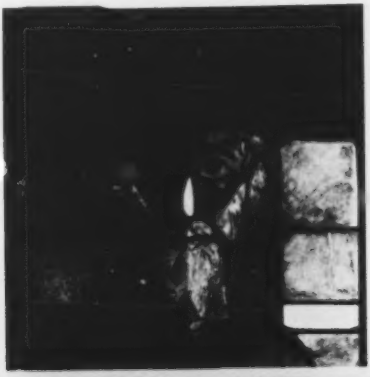
K.
STAHL

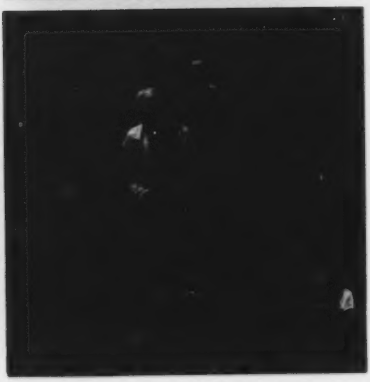
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

- [x] This document has been reproduced as received from the person or organization originating it.
- [ ] Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy





in the Federal Republic of Germany

SO 030 272

BEST COPY AVAILABLE

Federal Republic of Germany
political map
NORTH SEA
DENMARK
SWEDEN
BALTIC
Flensburg
Kiel
SCHLESWIG-HOLSTEIN
Elbe
HAMBURG
Stade
Hamburg
BREMEN
Bremen
Oldenburg
Lüneburg
LOWER SAXONY
Osnabrück
Hanover
Brunswick
Hildesheim
Münster
Detmold
Rhine
NORTH RHINE-WESTPHALIA
Düsseldorf
Cologne
Kassel
Aachen
Bonn
HESSE
Koblenz
RHINELAND-
PALATINATE
Wiesbaden
Mainz
Darmstadt
Würzburg
Bayreuth
Trier
SAAR
Saarbrücken
Karlsruhe
Ansbach
Regensburg
Danube
Rhine
BAVARIA
Stuttgart
Passau
Augsburg
Landshut
BADEN-WÜRTTEMBERG
Freiburg
Munich
Lake Constance

Cultural Life

in the Federal Republic of Germany

Inter Nationes Bonn

A. R. Penck, "Standard VI", 1983, 350 × 260 cm, Museum Ludwig, Cologne.

BEST COPY AVAILABLE

Preface

Cultural life in the Federal Republic of Germany, with its multiplicity and the contradictions and controversies inherent in it, has its roots in the centuries-old German tradition. What is taking place and developing in this country's culture is moreover part of European culture, even where political frontiers still, or once again, make divisions apparent.

The creative power and imagination which impart so many and varied impulses to the cultural life of our country are especially favoured by three factors.

The freedom of art, science, research, and teaching is guaranteed as a basic right by the Constitution. Besides this legally secured opportunity for development, there are the material opportunities. Prosperity in the Federal Republic of Germany, the protection of copyright, arranged in a way which is financially relatively satisfactory, a broad and diverse system of publishing, concerts, galleries and museums as well as numerous state and private promotion programmes, allow many artists to devote themselves fully to cultural creation. A third factor which has a positive effect on a versatile cultural life is education. Numerous private and state schools or colleges of music, art, film, and other artistic disciplines provide solid training and creative stimulus for the rising generation. Apart from some state prizes and promotion programmes as well as foreign cultural policy, government activity is held back in the sphere of cultural policy. Pursuing the tradition of an independent cultural life, cultural policy is left in the hands of the Federal

---

Cover photographs:

Far left: O. H. Hajek, "Town Sign Stuttgart", 1969–74, steel, paint, 600 × 150 × 180 cm

Top right: 12th-century prophets' window of Hosea (detail) in Augsburg Cathedral (Bavaria). The right half of the picture shows its condition after restoration by the Research Institute for Stained-Glass Art in Nuremberg.

Bottom right: scene photograph from a performance of Shakespeare's *King Lear* directed by Klaus-Michael Grüber at the Berlin Schaubühne in 1985. Left to right: Branko Samarowski as Edgar, Bernhard Minetti as Lear, Peter Roggisch as Gloucester.

Photograph backcover:

Andreas Schmidt in the title-role of the tragedy *Oedipus* by Sophocles in a production at the German Opera, Berlin, directed by Jürgen Gosch, 1987.

Länder, but they too have delegated the major part of this task to the communities, in which – apart from major events – cultural life as such proceeds. This kind of polycentric cultural work and experience had already developed in the Middle Ages in large and small provincial capitals, in the secular and ecclesiastical principal seats, in free cities and commercial centres. Though some centralization occurred with the foundation of the Empire in 1871, the member states which continued to exist largely retained their independence in the cultural field.

This did not change until the years 1933 to 1945. Regulations regarding content, prohibitions, and politically-motivated spoon-feeding by the National Socialists in almost every area of cultural life, combined with anti-creative bigotry, inflicted severe wounds on cultural development in Germany and did lasting damage to Germany's cultural standing abroad. Many artists died or emigrated, large numbers of works of art were destroyed.

Goethe's line from Faust: "Rivers and brooks are freed from the ice by the fair, life-giving glance of spring" can be applied to the development of German cultural life after 1945. Immediately after the war, in a period of great material want, actors and musicians once again began working and experimenting. In a climate of artistic freedom, increasing economic prosperity and political stability, cultural life unfolded in every area with astonishing energy, corresponding to the need of both artists and public to make up for lost time.

This great variety of artistic development, lasting to the present day and researched and described in numerous monographs issued by INTER NATIONES, has in this volume been treated by a number of different authors. Until the 1960s, most of the cultural fields referred to here were distinguished by their linkage with cultural developments before the period of National Socialism. Although cultural traditions in painting, music, and poetry continued to be nurtured, post-modernist tendencies came increasingly to the fore in the 1970s. Joyful creating and bitterly caustic social criticism, sarcasm and imaginative trifles apparently without substance, experimental and traditional elements in contemporary alienation both shock and delight, but in any case demonstrate a creative love of play, of non-commitment, arbitrariness, and absence or freedom of style. This marks the cultural life of the 1980s in the Federal Republic of Germany to a greater extent than before. Anyone who wants to experience and understand the culture of our time must not close his mind to the self-ironical spirit of unreason; of course he can also escape this and enjoy the cultural heritage of earlier eras which is still carefully preserved and tended in the Federal Republic.

By nature of the subject, it is impossible to do justice to the cultural developments of more than forty years and to do so to suit every taste in such

a brief survey as this one. Besides the objective description of individual phenomena, the reader will also find personal opinions and assessments by the authors, which may sometimes provoke opposition. This is only natural in view of the cultural variety represented; at the same time it provides more incentives for the dialogue with groups abroad interested in cultural developments, which INTER NATIONES wishes to intensify.

It is not the aim of this brochure to create or replace a work of reference. The object of this publication is to move the reader, to awaken his interest, and ultimately to give pleasure by a mixture of information through words and pictures.

Bonn, July 1989

Dieter W. Benecke

The Herzog August Library in Wolfenbüttel (Lower Saxony), which now houses some 700,000 volumes, is one of the most famous libraries in the Federal Republic of Germany (above). Author and philosopher of the Enlightenment Gotthold Ephraim Lessing (1729–81) worked as librarian here from 1769 until his death.

The World Museum for the Art of Printing in Mainz recalls the beginnings of book culture: here a demonstration of the printing process in memory of Johannes Gutenberg from Mainz, who invented letterpress printing with moveable types in 1450.

BEST COPY AVAILABLE

Contents

Literature 9

Fine Arts 27

Museums and Exhibitions 43

Theatre 55

Music 75

Arts and Crafts 95

Architecture and the Preservation of Historical Monuments 107

Design 127

Film and Television 135

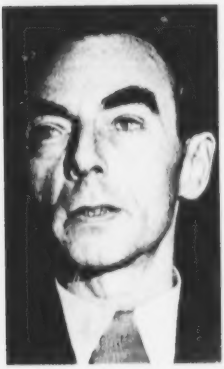
Customs and Festivals 159

Exchange and Encounter 173

Appendix

Supplementary Addresses 182

Index of Names 187



Important German authors from the period between the wars; from left to right: Thomas Mann (1875–1955), Alfred Döblin (1878–1957), Heinrich Mann (1871–1950), Gottfried Benn (1886–1956), Bertolt Brecht (1898–1956), Carl Zuckmayer (1896–1977), Erich Kästner (1899–1974)

BEST COPY AVAILABLE

Literature

No one would claim today that the end of the war in 1945 constituted "rock-bottom" for German literature. There was no unqualified new beginning, either for the authors of the "inner emigration" (Gottfried Benn, Werner Bergengruen, Hans Carossa, Friedrich Georg Jünger, Ernst Wiechert) or for the authors returning from exile, either personally or through their works (Bertolt Brecht, Hermann Broch, Alfred Döblin, Heinrich Mann, Thomas Mann, Stefan Zweig). And even for the younger authors of the "complete destruction" (Wolfgang Weyrauch), Fascist language and literature were the polemical negative, against which their poetry, with its deliberately impoverished language concentrating on realistic detail, stood out in stark contrast. In the first post-war years, these three forms of literature existed side by side rather than together.

Modern German post-war literature was determined and influenced by the "Literature of the ruins": *drama* (Wolfgang Borchert: *The Man Outside*, 1947), the *short story* (Heinrich Böll: *The Train Was on Time*, 1949; *Traveller, if You Come to Spa...*, 1950; Wolfdietrich Schnurre: *Die Rohrdommel ruft jeden Tag*, 1950), and above all *poetry* were the poetic genres of a literature which was trying to cope not only with the reality of ruins and rubble but also with the decline of ideals and hopes. Besides Weyrauch (*An die Wand geschrieben*, 1950), these include Günter Eich (*Abgelegene Gehöfte*, 1948; *Untergrundbahn*, 1949), Peter Huchel (*Gedichte*, 1948), and Karl Krolow (*Gedichte*, 1948; *Heimsuchung*, 1948) – authors whose beginnings, generally in nature poetry, went back to the time of the National Socialist regime.

The decisive crystallization points of post-war literature were the literary-political journals (*Aufbau, Frankfurter Hefte, Merkur, Der Monat, Ost und West, Der Ruf*) as well as "Group 47", founded by Hans Werner Richter, which met at least once a year until 1967 primarily for readings from unpublished works and to award the group's sought-after prize. At the very moment when literature and politics stood furthest apart, in the 1950s, "Group 47" was not only a literary clique but articulated the political claims of literature and, by means of appeals, manifestoes, and open letters, gained respect as a moral opposition. At the same time the group encouraged the internationalization of German post-war literature, a development which

found its visible expression in 1972, when the Nobel Prize was awarded to Heinrich Böll. In 1981 the German-speaking author Elias Canetti also won the Nobel Prize for Literature.

The literature of the 50s, of the years of political, economic, and social restoration, of rearmament, of the accession to NATO, and of the Economic Miracle, is defined by the continuing struggle with the heritage (also literary) of National Socialism on the one hand and, on the other hand, by the attempt to penetrate the present by literary means. *Drama* and the theatre of the Federal Republic at that time scarcely achieved these two aims. On the contrary, theatre programmes mainly featured foreign authors (T.S. Eliot, Thornton Wilder, Eugène Ionesco, Albert Camus, Jean-Paul Sartre), and contemporary drama in German came from Switzerland (Friedrich Dürrenmatt: *The Visit*, 1956; *The Physicists*, 1962; Max Frisch: *Andorra*, 1961). The dual task of reappraising the past and criticizing the present was most clearly assumed by the *novel*. Especially in the novels of Alfred Andersch (*Flight to Afar*, 1957; *The Redhead*, 1960), Heinrich Böll (*And Where Were You, Adam?* 1951; *The Unguarded House*, 1954; *Billiards at Half Past Nine*, 1959), and Günter Grass (*Tin Drum*, 1959), the reflections of Nazi-past and Economic-Miracle-present are interwoven. The *poetry* of the 50s exhibits two characteristic tendencies. While Gottfried Benn, with his phrase of "das Gegenglück, der Geist"*, propagated a form of withdrawal from contemporary reality, and Paul Celan, in his "hermetic poems" (*Mohn und Gedächtnis*, 1952; *Sprachgitter*, 1959), formulated the experiences of National Socialism; the poems of Hans Magnus Enzensberger in particular (*Verteidigung der Wölfe*, 1957; *Landessprache*, 1960) are poetic contentions with political issues. Günter Eich gave important impulses to the *radio play* of that time, especially with his radio play *Träume* (1953). Eich found a way, suitable for the media, of establishing a (nightmare) world through language, by which means he created a tradition for many authors such as Ingeborg Bachmann, Wolfgang Hildesheimer, and Walter Jens. The experimental radio play of the 60s was aimed above all at the dissolution of conventional speech patterns and modes of perception. The most important authors here are Jürgen Becker, Ludwig Harig, Helmut Heissenbüttel, Dieter Kühn, and Franz Mon.

All literary genres in the 1960s, the years of the declining Economic Miracle, of the Great Coalition and the Extra-Parliamentary Opposition, bear the stamp of far-reaching politicization, which functionalized literature: literature is meant to serve the political struggle. The *poetry* of, for instance, F.C. Delius (*Wir Unternehmer*, 1966), Erich Fried (*und Vietnam und*, 1966; *Zeitfragen*, 1968), and Yaak Karsunke (*reden und ausreden*, 1969) therefore

* "the counter-fortune, the mind"

equally focuses on the subjects of the class struggle and exploitation, student rebellion, and the Vietnam war, as do the political songs of Franz Josef Degenhardt, Hanns Dieter Hüsch, and Dieter Süverkrüp. German-language *drama* takes historical and contemporary topics as subjects – often in the form of documentary theatre: Rolf Hochhuth (*The Representative*, 1963; *Soldiers*, 1967), Heinar Kipphardt (*In the Matter of J. Robert Oppenheimer*, 1964), Günter Grass (*Plebeians Rehearse the Uprising*, 1966; *Uptight*, 1969), Peter Weiss (*The Investigation*, 1965; *Discourse on Vietnam*, 1968), and finally Hans Magnus Enzensberger (*Das Verhör von Habana*, 1970). It is not major politics but oppressive everyday reality that is brought to the stage by authors following the tradition of social criticism in the dialectal popular play. The principal figures of the plays of Martin Sperr (*Jagdszenen aus Niederbayern*, 1966) and Franz Xaver Kroetz (*Wildwechsel*, 1971; *Stallerhof*, 1972) are often outsiders in a village community, driven to ruin by the narrowness and narrow-mindedness of their surroundings.

Although the *novel* as an extended epic form was not directly suited to political activism, nevertheless the important novelists of the 60s were political authors. Especially Heinrich Böll (*The Clown*, 1963; *The End of a Mission*, 1966; *Group Portrait With Lady*, 1971), Günter Grass (*Dog Years*, 1963; *Local Anaesthetic*, 1969; *From the Diary of a Snail*, 1972), Martin Walser (*Halbzeit*, 1969; *The Unicorn*, 1964; *Der Sturz*, 1973; *Jenseits der Liebe*, 1976), and Siegfried Lenz (*German Lesson*, 1968; *Das Vorbild*, 1973; *Heimatmuseum*, 1978) exemplify the type of writer for whom literature and politics, social experience and aesthetic composition are closely linked. These entirely realistic novels increasingly focus on present-day conflicts and problems in the Federal Republic of Germany as their themes; Uwe Johnson, on the other hand, dealt with the partition of Germany (*Speculations About Jakob*, 1959; *Third Book About Achim*, 1961; *Two Views*, 1965). Authors of the Dortmund "Group 61" (Max von der Grün: *Irrlicht und Feuer*, 1963; *Stellenweise Glatteis*, 1973; Erika Runge: *Bottroper Protokolle*, 1968; Günter Wallraff: *Wir brauchen dich*, 1966; *13 unerwünschte Reportagen*, 1969; *Der Aufmacher*, 1977) and of the "Study Group on Literature of the Working World", proceeding from them in 1969, pursued political goals by literary means. Its aim is to analyze the world of industrial work and its social problems by means of literature. At the same time, literature is meant to serve the forming of political consciousness among writers; this is literature by workers and literature for workers in one. The key-word "descriptive literature" covers authors who do not so much interpret social reality as try to represent it (apparently) without emotion. These include above all Jürgen Becker (*Felder*, 1964; *Ränder*, 1968), Rolf Dieter Brinkmann (*Keiner weiss mehr*, 1968), Alexander Kluge (*Lebensläufe*, 1962; *Schlachtbeschreibung*, 1964), and Dieter Wellershoff (*Ein schöner Tag*, 1966; *Die Schattengrenze*,

1969). Cutting across these trends at right angles, we find "concrete poetry" (Helmut Heissenbüttel, Ernst Jandl, Ferdinand Kriwet, Franz Mon, and others), which tries to ignore all abstract meaning-content of linguistic communication, to do away with traditions of form, and to proceed from the material character of language: language becomes the object of literature.

The 1960s not only brought about the politicization of literature, they gave new self-confidence to the writers: the authors announced the "end of modesty" (Heinrich Böll) and in 1969 founded the German Authors' Association, which in 1973 joined the Printing and Paper Trade Union and from 1989 on will merge with other associations in the Media Trade Union. This unionist orientation should help to push through the demands for old age provisions specific to profession, for the removal of the "school book paragraph" allowing free reprints, and for a library lending fee in favour of the author, as well as for an improvement of publishing contracts.

Whereas in 1968 the *Kursbuch* had announced the "death of literature", because it contributed nothing to the solution of social and political grievances, "fine literature" flourished from the mid-70s onward. At that time of checked reforms and the "change of direction", it became a medium in which, though complex political problems were no longer treated, personal (political) experiences were. A number of thematic strands can be clearly distinguished.

Attention to the individual, his rediscovery as a literary subject, is particularly evident in the *novel*. Important authors of the post-war period produced autobiographical works: (Max Frisch: *Diaries 1966–1971*, 1972; *Montauk*, 1975; Wolfgang Koeppen: *Jugend*, 1976; Thomas Bernhard: *Die Ursache, Der Keller, Der Atem, Die Kälte*, 1975–1981; Elias Canetti: *The Tongue Set Free, The Torch in my Ear, The Play of the Eyes*, 1977–1985); the treatment of the theme of the "fathers" became a real fashion (Ruth Rehmann: *Der Mann auf der Kanzel*, 1979; Peter Härtling: *Nachgetragene Liebe;* Christoph Meckel: *Image for Investigation;* Barbara Bronnen: *Der Vater*, all 1980) and the experiences of the student revolt (and also of terrorism) were assimilated by literature (Uwe Timm: *Heisser Sommer*, 1974; Bernhard Vesper: *Die Reise*, 1977) up to and including Peter Jürgen Boock's *Abgang* (1988).

The recollection of personal individuality and the formation of a personal identity are central patterns of the women's literature arising in the 70s (Karin Struck: *Klassenliebe*, 1973; *Die Mutter*, 1975; Verena Stefan: *Häutungen*, 1975; Brigitte Schwaiger: *Why is There Salt in the Sea?*, 1977; Eva Demski: *Goldkind*, 1979). In documentary literature, self-ascertainment and political claims overlap: in Uwe Johnson's monumental *Anniversaries* (4 volumes, 1970–1983), in the panorama of the bourgeois world of Walter Kempowski (6 volumes from *Tadellöser & Wolf*, 1971, to *Herzlich Willkom-*

men, 1984), and in the revealing report and absolute bestseller *Ganz unten* (1985) by Günter Wallraff.

Political everyday experience is the subject of numerous works of fiction: of the at first violently controversial story that has now become textbook reading, *The Lost Honour of Katharina Blum* (1974) by Heinrich Böll, of *Die Herren des Morgengrauens* (1978) by Peter O. Chotjewitz, and also of *Lenz* (1973) and *schon bist du ein Verfassungsfeind* (1977) by Peter Schneider.

Even more than the novel, the *poetry* (Jürgen Theobaldy, Wolf Wondratschek, Nicolas Born, Ulla Hahn) and *drama* of this period (Botho Strauss: *Trilogie des Wiedersehens*, 1976; *Big & Little*, 1978; *Kalldewey Farce*, 1981) are characterized by the assimilation of everyday reality. Here an extraordinary sensitivity to psychological processes usually goes hand in hand with the precisely detailed description of banal everyday life.

The retracing of the life of an individual artist, supported by documentary evidence (Peter Härtling: *Hölderlin*, 1976; Wolfgang Hildesheimer: *Mozart*, 1977; Dieter Kühn: *Ich, Wolkenstein*, 1977) ultimately belongs to the rediscovery of the literary subject as referred to above: a "psychologism critical of the age" (Marcel Reich-Ranicki) is thus as a whole a basic feature of literature after the "death of literature".

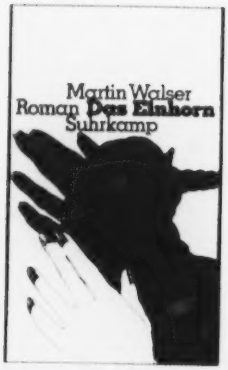
An echo of the discussion of '68 about the status of literature is provided by the polemical controversy over the more recent works by Botho Strauss (*The Young Man: A Novel*, 1984; *Diese Erinnerung an einen, der nur einen Tag zu Gast war*, 1985) and the Austrian Peter Handke (*Der Chinese des Schmerzes*, 1983; *Repetition*, 1986). In the radical rejection of social functionalism ("One writes solely to serve literature", Botho Strauss) some see nothing but "neo-theological vacuity" (Helmut Heissenbüttel), and others the sole opportunity for *"Poesie" (sic)* to survive in this world contaminated by the mass media.

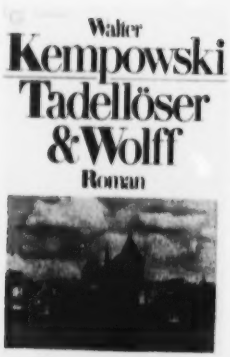
How does literature present itself in the Federal Republic at the end of the 1980s? While the "old masters" who influenced the 50s and 60s (Heinrich Böll, *Women in a River Landscape*, 1985; Günter Grass, *The Rat*, 1986; Siegfried Lenz, *Exerzierplatz*, 1985; and Martin Walser, *Breakers*, 1985) published new works, an impressive number of young authors and authoresses came on the scene, who were often unanimously welcomed by the critics, but without succeeding in silencing that plaintive call for the "great German novel", which might enter into competition with foreign writers of the order of an Isabel Allende, an Umberto Eco, a Gabriel García Márquez, or a Milan Kundera. Only Michael Ende (*Momo*, 1973; *Never-Ending Story*, 1979; both made best-sellers by their film versions) and Patrick Süskind with his unexpected success, *Perfume: The Story of a Murderer* (1985), have entered the consciousness of a broad literary public. These varieties of highly artistic

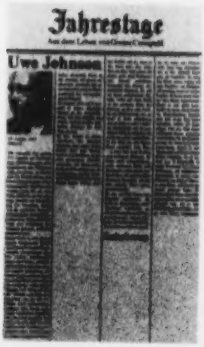
literary fantasy or of historicizing fable-making will certainly not set the style of German literature at the end of the 1980s. However, it is not yet possible to determine what trends will conclude the interim period that began with the 1970s.

The literary life of this country can be outlined here only in the form of a few figures, dates and names. According to the *Report on Authors*, the latest figures available, there were about 7,200 freelance authors in 1972, including translators. Literary production can be traced by means of the data published annually by the Association of the German Book Trade. According to this, some 50,000 titles were published as first editions in 1986, with more than 13,000 titles reedited. Paper-back production amounted to almost 9,500 titles. The average retail price was DM 25.47. In the same year there were about 2,100 publishing firms which, besides purely scientific publishers, textbook publishers, the big firms concerned with popular literature – such as C. Bertelsmann, Droemer, Econ, Schneekluth, also included literary publishers in the narrower sense (S. Fischer, Carl Hanser, Luchterhand, Literaturverlag Kiepenheuer & Witsch, Rowohlt, Suhrkamp, Wagenbach) as well as the big paper-back publishers (Bastei Lübbe, Deutscher Taschenbuchverlag, Fischer, Goldmann, Heyne, Rowohlt, Ullstein). The turnover of book publishers in 1984 amounted to 6.4 thousand million DM; the intermediate book trade turned over 4.12 thousand million DM, the retail book trade, 4.1 thousand million DM. Not included in these figures is the turnover of the book societies, which include the Bertelsmann-Lesering, the Deutsche Bücherbund, the Europäische Bildungsgemeinschaft, and the Büchergilde Gutenberg as the largest and most important. Among the many and varied ways and means of conveying literature, the literary journals *(Akzente, Die Horen, Litfass, Schreibheft, Tintenfisch)* occupy a special position together with the features sections of the daily and weekly press and with the literary magazines and cultural reports on radio and television. Finally, the promotion of literature is supported by grants (Villa Massimo, Federal Association of German Industry), literary awards (Alfred Döblin Award, Peace Award of the German Book Trade), and by academies, archives, and literary societies, which have at the same time often taken on archival tasks such as the collection and organization of the literary estate of authors.

Günther Fetzer







Major book titles
from recent decades

BEST COPY AVAILABLE

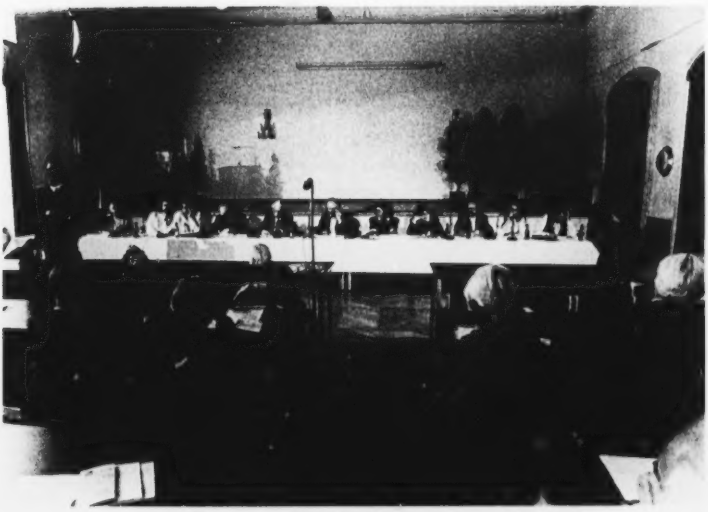
German-speaking women writers of the present: from left to right: Luise Rinser (b. 1911), Christa Wolf (b. 1929), Ingeborg Drewitz (1923–86), Gabriele Wohmann (b. 1932), Karin Struck (b. 1947), Ilse Aichinger (b. 1921), Sarah Kirsch (b. 1935)

Important German authors of the present: from left to right: Karl Krolow (b. 1915), Günter Eich (1907–72), Arno Schmidt (1914–79), Peter Huchel (1903–81), Günter Grass (b. 1927), Heinrich Böll (1917–85), Siegfried Lenz (b. 1926)

BEST COPY AVAILABLE

Illustration is of particular importance to books for children and young people. An example is shown from Marit Kaldhol's *Goodbye Rane*, published by Verlag Ellermann, Munich, and winner of the German Children's Book Prize in 1988. The illustrations are by Wenche Øyen, Norway.

BEST COPY AVAILABLE



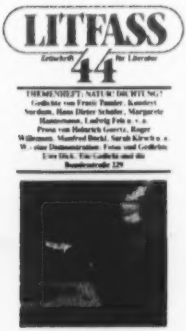
Annual meeting of the German PEN-Centre from 5 to 7 May, 1988 in Bamberg (Bavaria). From Martin Gregor-Dellin, who had died on 23 June 1988, Honorary President Walter Jens temporarily took over the chair.

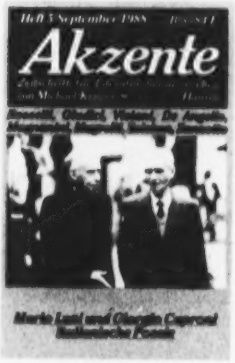
Elias Canetti, born in 1905 to Spanish-Jewish parents in Bulgaria, received the Nobel Prize for Literature in 1981 (on the right, the Swedish King Carl Gustav at the award ceremony); the German-speaking author's books are now published by Carl-Hanser-Verlag in Munich.

BEST COPY AVAILABLE

The German Library in Frankfurt/Main, the central collecting agency for all German-language publications and itself publisher of the *German Bibliography*, also opens its well-stocked archives to the public in exhibitions. The photo shows a poster for an exhibition on German literature written in exile from 1933 to 1948.

BEST COPY AVAILABLE

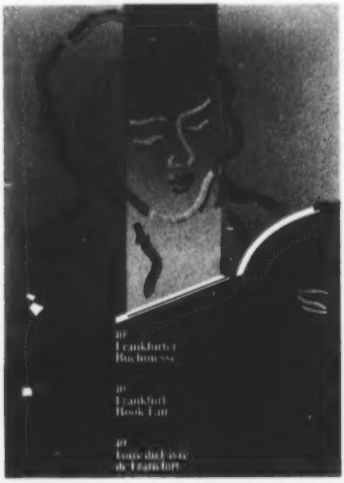




In addition to the literary and feature sections of the daily and weekly papers, other important intermediaries between authors and reading public are the cultural journals, which appear monthly or quarterly, and literary annuals. As representative of many titles, the illustrations show: *Text + Kritik*, edition text + kritik, Munich; *Schreibheft*, Rigidon-Verlag, Essen; *Litfass*, Piper-Verlag, Munich; *Freibeuter* and *Tintenfisch*, both Verlag Klaus Wagenbach, Berlin (West); *Merkur*, Verlag Klett-Cotta, Stuttgart; *Akzente*, Carl-Hanser-Verlag, Munich.

BEST COPY AVAILABLE

Left: the initial "I" as eye-catcher for the focal theme of the Frankfurt Book Fair 1988, "Italy"; below: the official fair poster.



The tradition of book fairs in Germany stretches back to the time of the invention of printing: the first book fairs took place in Frankfurt and Leipzig as early as in the 15th century, with Leipzig winning the upper hand from the early 18th century onward. After the interruption due to the Second World War, the Frankfurt Book Fair, re-established in 1949 and taking place annually at the beginning of October, is now the largest book-trade event in the world in terms of the number of titles displayed and of countries and publishers participating (cf. table opposite).

BEST COPY AVAILABLE

The annual grand celebration of books in Frankfurt/Main.

Number of exhibiting publishers

Year	exhibitors total	German	foreign
1949	205	205	–
1950	460	360	100
1951	602	412	190
1952	857	484	373
1953	989	484	505
1954	1058	524	534
1955	1158	547	611
1956	1355	573	782
1957	1384	647	737
1958	1485	678	807
1959	1837	710	1127
1960	1904	682	1222
1961	1893	717	1176
1962	2128	719	1409
1963	2181	750	1431
1964	2274	768	1506
1965	2394	792	1602
1966	2539	819	1720
1967	2671	858	2013
1968	3048	890	2158
1969	3212	871	2341
1970	3398	855	2543
1971	3562	889	2673
1972	3719	869	2850
1973	3837	952	2885
1974	3903	992	2911
1975	4039	954	3085
1976	3946	1039	2907
1977	4534	1114	3420
1978	5038	1200	3838
1979	5045	1311	3734
1980	5305	1416	3889
1981	5534	1465	4069
1982	5698	1519	4169
1983	5890	1616	4274
1984	6169	1755	4414
1985	6635	1827	4808
1986	7005	1919	5086
1987	7191	1981	5210
1988	7365	2106	5259

Founded in the same year as the Federal Republic of Germany, namely 1949, the post-war Frankfurt Book Fairs have from the very beginning succeeded in enjoying the interest also of eminent political figures. Above: the then Federal President Theodor Heuss (1884–1963) during a visit to the Fair in 1955; below: former Federal Chancellor Konrad Adenauer (1876–1967) presents the first volume of his memoirs at the Book Fair in 1965.

BEST COPY AVAILABLE

A network of children's libraries as well as children's book exhibitions and reading competitions ensures that the book tradition does not die even in the age of television. Above: a mobile library issuing books.

From the small community library to the subject-oriented specialist collection, a densely structured system of libraries is concerned with supplying literature to the population in the Federal Republic of Germany: this is the John F. Kennedy Library in Berlin (West).

The "Staatsbibliothek Preussischer Kulturbesitz" in Berlin (West) was built in accordance with the plans of architect Hans Scharoun (1893–1972). On the right, the northern staircase to the reading rooms; below, the overall view from the Northwest.

Pre-war German artists, representing the generation of the proscribed; left to right: August Macke (1887–1914), Käthe Kollwitz (1867–1945), Ernst Ludwig Kirchner (1880–1938), Max Beckmann (1884–1950), Otto Dix (1891–1969), Karl Schmidt-Rottluff (1884–1976), Emil Nolde (1867–1956)

BEST COPY AVAILABLE

Fine Arts

The beginning of artistic life in then still-occupied post-war Germany could be dated 5 August, 1945. On that day, the first art exhibition on the territory of the subsequent Federal Republic of Germany opened under extremely difficult conditions in Prien am Chiemsee, Upper Bavaria. Contemporary reports expressed a hunger for cultural experience which is scarcely conceivable today – and that experience was at first primarily one of intellectual freedom regained.

Beginning means firstly a continuation of the artistic traditions – especially those of expressionism, surrealism, and the ideas of the Bauhaus – which had been interrupted in National Socialist Germany. There was very little information available about the developments that had been taking place abroad. Artists of the older or middle generation such as painters Karl Schmidt-Rottluff, Erich Heckel, Willi Baumeister, Ernst Wilhelm Nay, Fritz Winter, Richard Oelze, the wood-cut artist HAP Grieshaber and the sculptor Hans Uhlmann conveyed – some of them as teachers at the academies that were re-opening one by one – the principles on which the younger artists built. Soon, however, the art of painting – especially abstract painting –, that was now developing freely, met with opposition as triggered in 1947 by the exhibition "Extreme Painting" in Augsburg. The public's tolerance and understanding of art had been unable to develop, especially in the generation which grew up in the Third Reich, that is the younger people – the condemnatory phrase "degenerate art" lingered in many minds and came readily to hand. In this situation, in Munich in 1949, a number of artists including the painters Baumeister, Winter, Rupprecht Geiger, and the sculptor Brigitte Meier-Denninghoff formed the "Group of Non-Representationals", which took the name "Zen 49". "Based on the tradition of the *Blauer Reiter*", according to Geiger, "the aim of this group is to disseminate abstract art through words and pictures so that it becomes common property, that is, the decisive testimony of our time".

Elsewhere too, artists formed groups – the group "The Young West", which held its first exhibition in Recklinghausen in 1948, deserves particular mention. The artists at the core of the group were painters Gustav Deppe, Thomas Grochowiak, Emil Schumacher, Heinrich Siepmann, Hans Werdehausen, and the sculptor Ernst Hermanns. Franz Grosse-Perdekamp, initiator of the group, wrote on its aims: "They are concerned with incorporating

the technicized age, which has not yet become living intellectual property to us, into our lives... The young artists are ruthlessly serious about this new reality, to which they belong in place and time, and it will have to be observed that this art, described rather inappropriately as abstract, is closer to reality than the so-called realistic art, which is no longer in control of a reality which is only partially open to visual experience." Young art in industrially oriented West Germany began in a different social environment and with different problems from young art in South Germany, where the matter in hand was "to reduce the mysterious currents of nature that now characterize the world-view to an allegorical formula" (Geiger). Undoubtedly the attention which turned to the technical and industrial reality at an early stage in West Germany helped to prepare the ground for the particular liveliness of the artistic developments and activities that followed there. In the fifties, the art scene in the Federal Republic of Germany was largely determined by the art of the Informal, where the outstanding names are those of the Frankfurt "Quadriga" with Bernard Schultze, Karl Otto Götz, Otto Greis, and Heinz Kreutz, of the Düsseldorf "Group 53" with Gerhard Hoehme, Peter Brüning, and others, and of the painters Emil Schumacher, Karl Fred Dahmen, and K. R. H. Sonderborg. The contacts with other countries that were again possible, with the "Cobra" group and above all with artists in Paris, became important for the development of the new style of painting: Wols, Dubuffet, Fautrier, and Matta were among the most important stimulating influences; surrealism, automatism, Pollock's "drippings" were crucial points of reference. In the Informal, decisive foundations were laid for a new concept of picture and painting process – art as action, emphasis on the materiality of colour, interest in new materials and means of representation, in experiments even to the extent of the liberation of painting from the given limitation of the quadrangular surface – as, for instance, in paintings by Hoehme, who allowed the format of the picture to become the result of the painting process – are some of the outstanding aspects. In the Informal, art is transformed from the representation of reality into an existential and experiential part of reality – and it was this that opened up completely new perspectives for further development.

With the "Group Zero", founded in Düsseldorf at the turn of 1957/58 by Otto Piene and Heinz Mack, and which Günther Uecker also joined, a counter-movement came to life, which, though based on the Informal, nevertheless turned against the latter's epigonal superficiality in a form of art which made use only of the stylistic stereotypes and not of the intellectual approach of the Informal artists. Light, movement, and dematerialization now became central concepts – it was now heaven, so to speak, instead of earth to which they looked; and the opportunities offered by modern technology determined the level at which artistic structuring was to take place: Piene developed his light

ballet, Mack and Uecker created their rotating structures. Zero unfolded in close contact with artists of similar aims in other countries – Yves Klein, Tinguely, Fontana, and Manzoni among many others. Other artists who can be regarded as members of the new movement in the Federal Republic, especially Gerhard von Graevenitz in Munich, realized a stricter system of organizing the pictorial elements, in which, on the one hand, the Informal was once again the point of departure as was, on the other hand, the contention with the concrete art primarily of the Swiss.

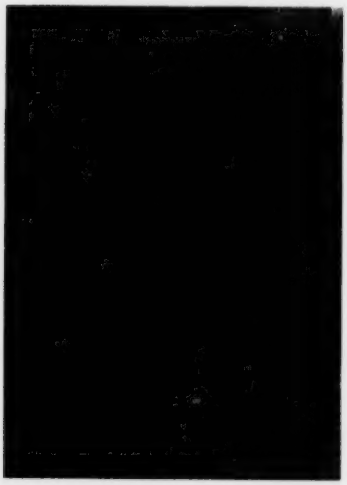
With the new artistic productions, the image of the exhibition also changed, the attitude of the viewer, his participation. This change was further reinforced in the sixties by the art forms of Happening and Fluxus. In the Federal Republic, Wolf Vostell and Joseph Beuys in particular worked on the development of action art, which aimed at a unity of art and life, and they also took part in the transition to performance art, which renounced the direct participation of the public. Beuys became the German artist undoubtedly best-known internationally today, and as teacher and thinker one of the most important influences in the more recent art activity in the Federal Republic – especially through his reflections on an expansion of the concept of art by social and political dimensions.

When in the mid-sixties American pop art became known in the Federal Republic of Germany, it helped to overcome the fixation of interest on abstract art, which had arisen in the meantime. A multiplicity of new figurations had already developed from the Informal, as for instance in the works by Horst Antes. In 1955 in Düsseldorf, Konrad Klapheck had already begun to counter the Informal with his precisely painted machines, which in a subtle way turned into manifestations of subjective ideas, fears, and desires. In different ways, Fritz Köthe, Peter Klasen, and Gerhard Richter in Düsseldorf and the painters of the "Group Zebra" in Hamburg (Dieter Asmus, Peter Nagel, Nikolaus Störtenbecker, and Dietmar Ulrich) returned to the photographic image of reality as their model. Berlin became the centre of the painters of critical realism (Peter Sorge, Wolfgang Petrick, Johannes Grützke, and others). Outside the traditional institutions, Klaus Staeck brought his critical screenprints into action right in the political arena, castigating inhuman modes of conduct with his sharp words; posters and leaflets became the forms of activity appropriate to his intentions. Of special importance to the expansion of artistic activity beyond the museums and galleries was the Symposium Movement, which arose in 1959 from an initiative of the Austrian sculptor Karl Prantl. In the Federal Republic of Germany, the idea fell on particularly fertile ground: almost at once, and increasingly to this day, sculptors in particular gathered in many places to create works of art under the respective prevailing natural or urban conditions. Yet this does not affect the fact that the history of the development of

fine art in the Federal Republic of Germany, seen as a succession of styles and tendencies, seems essentially to be a history of painting and its incursions into other spheres. Plastic art, to which greater attention was paid relatively late – an important date is the great sculpture exhibition of 1977 in Münster, followed in 1987 by a second major exhibition –, seems to have only a small share in this history. Now, if important representatives of the plastic arts such as Norbert Kricke, Ernst Hermanns, Ulrich Rückriem, and most recently Otto Boll, cannot thus be appropriately classified stylistically and chronologically within this history, then the inference must be that the criteria of categorization are no longer appropriate to what is actually going on. The inclusion of plastic arts expands and alters the questions which must form the basis for the organization and hence the understanding of events – this is also evident in the sculpture exhibitions, when, for instance, as was the case recently in Münster, the question as to the possible functions of plastic art in the urban environment, as to the local and social context of art, supersedes the question regarding stylistic connections. And the art of painting itself undoubtedly tends towards alterations in the questions, whose reflection and fundamental formulation constitute an urgent task: for instance, the renunciation of the idea of linear progression in history is among the aspects of the neo-expressive style of painting of the "New Savages", which at the start of the 1980s dominated the art scene in the Federal Republic of Germany, and was developed especially in Cologne (Walter Dahn, Georg Jiri Dokupil, etc.) and Berlin (Salome, Helmut Middendorf, Rainer Fetting, and others). It is demonstrated in the carefree quotation of art history, in the natural use of history as a given, freely available language to expand the concept of the present.

Jurgen Morschel

Willi Baumeister (1889–1955) developed his language of form chiefly as a result of his occupation with Cézanne, cubism, cave and African rock painting. After 1945 he also acquired great significance for the younger generation of German artists as a theorist and teacher. Shown here: "Montaru 7 a", 1953, oil on painting board, 81 × 100 cm, an example from his late picture cycles.



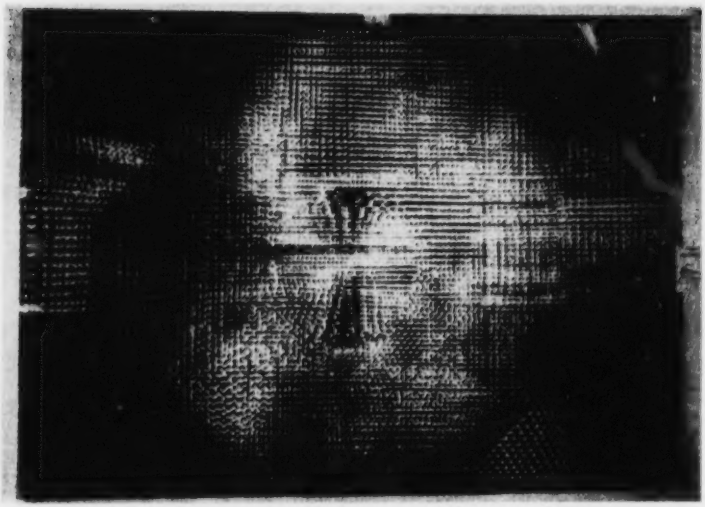
Rainer Fetting (b. 1949) is one of the circle of the so-called "Young Savages" whose style of painting, reminiscent of expressionism and fauvism, dominated the German art scene in the early eighties. "Downtown view", oil on canvas, 191 × 131 cm, was painted in 1987.

BEST COPY AVAILABLE

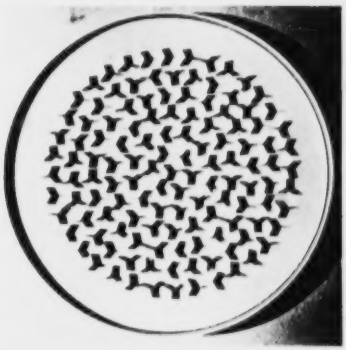
From painting in the Informal style, Bernhard Schultze (b. 1915) developed his informal colour sculptures, which – like "with a hand", 1966, shown here – visualize transitions from the inorganic to the organic, from human to plant life.

Horst Antes (b. 1936) developed his art figures from an Informal painting style: cephalopodes and trunkless figures like this "King" of 1967.

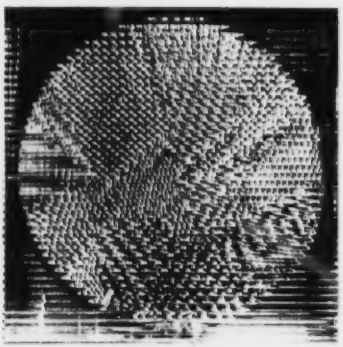
As artist, theorist, and teacher, Joseph Beuys (1921–86) was one of the most important initiators in recent German art. Besides drawings, paintings, and sculptures, his work also includes many actions such as this one in 1972, when Beuys had himself rowed across the Rhine near Düsseldorf in an archaic dugout.



Light and movement are the decisive elements of the art of the Düsseldorf group "Zero". 1959 saw the first performance of the "Light Ballet" by Otto Piene (b. 1928), who has been director of the *Center for Advanced Visual Studies* (CAVS) in Massachusetts since 1974. Our picture shows a work of art in light-graphics produced by Piene in 1959.



The "Kinetic Object", 1963, by Gerhard von Graevenitz (1934–83) consists of a large number of identical elements, each rotating randomly and independently on its own axis. The homogeneity of the structure is maintained in the ceaseless change.



Among the early works of Heinz Mack (b. 1931) were "light dynamoes" such as the object illustrated, dated 1960: by rotation behind corrugated glass, the structure of an aluminium relief optically takes on a flowing movement.

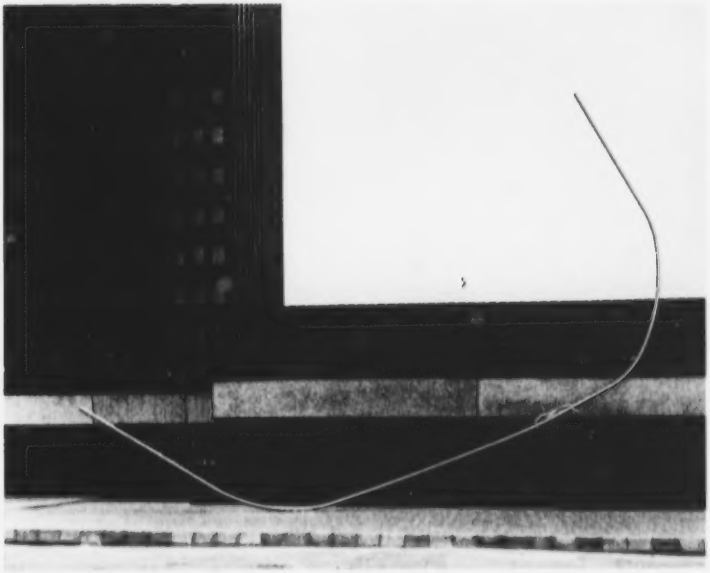
BEST COPY AVAILABLE

BEST COPY AVAILABLE

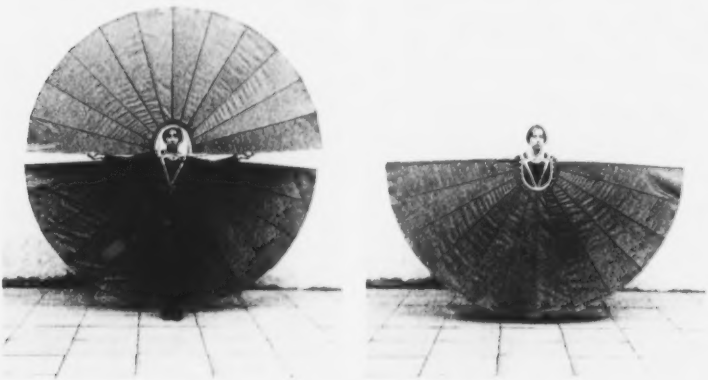
"Painting means shaping the picture out of paint." These words by Ernst Wilhelm Nay (1902–68) determined the path of the painter from expressionistic beginnings to a rhythmically moving picture construction of circling, floating discs of colour. "Of the Magical Yellow", oil on canvas, 162 × 130 cm, was painted in 1960.

BEST COPY AVAILABLE

Emil Schumacher (b. 1912) is one of the most renowned artists of the German Informal Movement. "Barbaros" is an example of the painter's pictures, which, with their characteristic materiality of colour, form, and destruction of form, produce an earthy effect.



The space sculptures of Norbert Kricke (1922–84), which guide the movement of seeing towards the experience of open, unlimited space, are among the most important products of German post-war sculpture. In 1981, Kricke's "Large Space-Curve Cologne", 14 × 17 × 12 m, was installed on the forecourt of the two broadcasting stations Deutschlandfunk and Deutsche Welle.



Cover pages of important art journals in the Federal Republic of Germany. The *Kunstchronik*, published by the Central Institute of Art History in Munich, has made quite a name for itself as an international forum for discussions on art history.

◀ The sculptures of Rebecca Horn (b. 1944) as, for instance, the "Mechanical Fans", aiming at the experience and expansion of physical motion, are conceived as an integral component of performances, and for some years also of filmic actions.

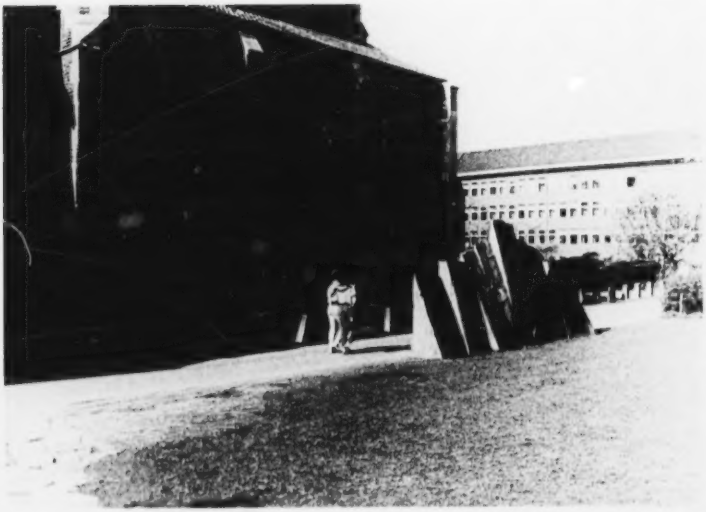
Gerhard Richter (b. 1932) is one of the most versatile German artists of the post-war period. "Landscape with Small Bridge. Hubbelrath", 1969, oil on canvas, 120 × 150 cm, comes from the phase of artistic processing of photographs projected on to the canvas.

Strictly speaking, Dieter Krieg (b. 1937) does not paint objects – more accurately, with their help colour comes alive in a quite specific, even physically perceptible, powerful vividness. The "Fish", acrylic/oil on canvas, 160 × 315 cm, was painted in 1984/85.

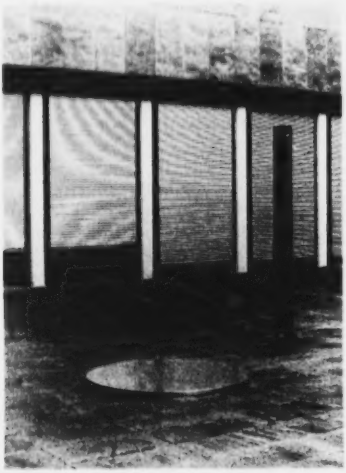
BEST COPY AVAILABLE

In 1955, Konrad Klapheck (b. 1935) began to paint, with the utmost precision, machines and instruments, which became as it were portraits of human feelings and modes of behaviour. Thus the typewriter, for instance, – here: "Patriarchate", 140 × 120 cm, 1963 – functions as a symbol of masculinity.

442



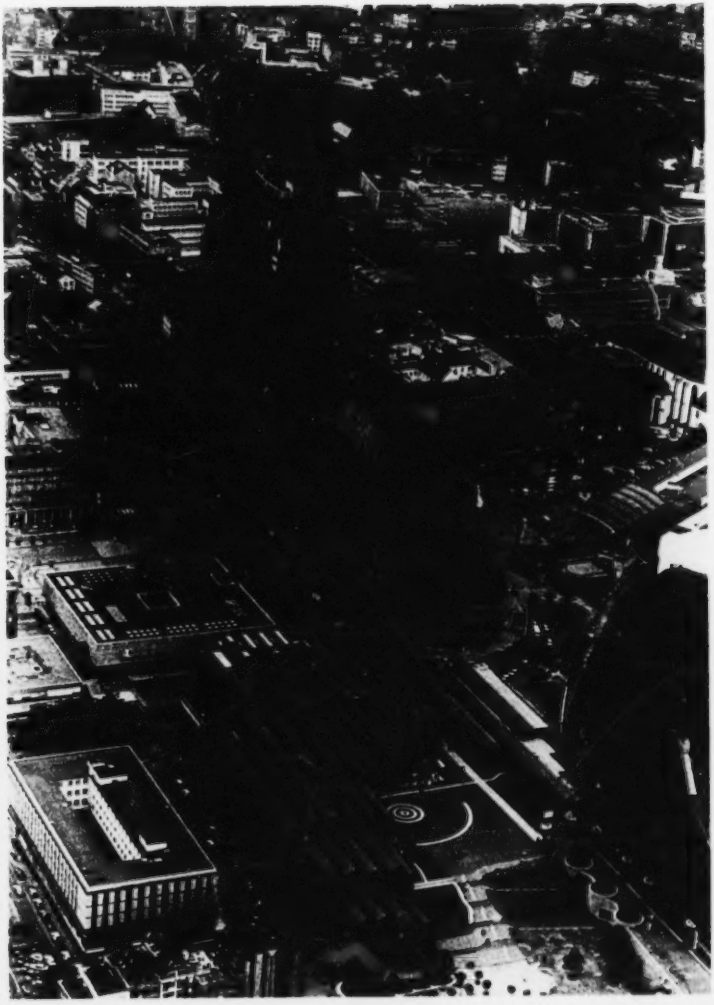
"Dolomite Cut to Size" was stone sculptor Ulrich Rückriem's (b. 1938) contribution to the great "Sculpture 77" exhibition in Münster. The wedges, which relate to the church buttresses, turn the path into a kind of alley for a certain distance.



In 1987 a second great sculpture exhibition was held in Münster, for which Ludger Gerdes (b. 1954) designed the "Ship for Münster" – a sixty-metre long island of turf surrounded by water on the edge of the town, whose bow is aligned with the silhouette of the three dominant church-towers of Münster.

One example of the many works of art developed in the context of sculpture symposia is "The Nest" – earth, stone, birches, grass; by Nils Udo (b. 1937) –, made in 1978 in Neuenkirchen/Lüneburger Heide (Lower Saxony).

◀ The multiform sculptures of Ernst Hermanns (b. 1914) consist of simple geometric elements, whose arrangement aims at a synthesis of space, statics, and movement. The object shown here is a contribution to the sculpture exhibition of 1987 in Münster.



BEST COPY AVAILABLE

The Wallraf-Richartz Museum/Museum Ludwig, built before the backdrop of the Cologne Cathedral, is one of the many new museum buildings of recent years.

Museums and Exhibitions

The traditions of the German system of museums and exhibitions go back to the early 19th century. At that time state and local museums were added to the princely collections, which had been in existence for some time, while initiatives by the citizens led to the founding of art associations whose principal task was to organize exhibitions.

Besides those concerned with the history of art and culture, museums for science and technology were set up; besides major institutes, which soon achieved world fame, a number of small, primarily local museums and specialist collections. Their numbers have increased since the Federal Republic of Germany came into being and are still increasing now.

Today there are some 2,300 museums in the Federal Republic of Germany and Berlin (West). Of these about 48% are run by cities, communities, counties, and districts, 28% by societies and corporations, 12% by private companies, and 10% by the Federal *Länder*. Not even one percent of the museums are owned by the Federation, owing to the fact that in the Federal Republic of Germany political responsibility for cultural matters rests with the eleven Federal *Länder*. Most museums, about half of them, are to be found in Bavaria and Baden-Württemberg, followed by North Rhine-Westphalia, Hesse, and Lower Saxony.

Among the most important state museums are the 14 great collections of cultural and art history in Berlin (West), which, having formerly been Prussian possessions, are all part of the "Foundation of Prussian Cultural Property" created by Federal Law (they include the famous Dahlem Gallery of Painting for classical art and the National Gallery for more modern art), the Germanic National Museum in Nuremberg as the most important museum for German cultural and art history (with a specialist library to match), and housed in Munich, the German Museum, Europe's largest museum of science and technology.

Among the museums run by individual Federal *Länder*, the outstanding ones are: the Bavarian state-owned collections of paintings with the world-famous Old and New Pinakothek and the State Gallery of Modern Art in Munich, the Glyptothek there, and the Collection of Antiquities, the state galleries of Stuttgart and Karlsruhe (both in Baden-Württemberg), the North Rhine-Westphalian Art Collection in Düsseldorf, the State Art Collections in

Kassel (Hesse), the Hessian Regional Museum Darmstadt, the Rhineland Regional Museum in Trier (Rhineland-Palatinate), the Herzog-Anton-Ulrich Museum in Brunswick (Lower Saxony), the Lower-Saxon Regional Museum in Hanover, the Hamburg Hall of Art, the Overseas Museum in Bremen and the Schleswig-Holstein Regional Museum in Schleswig.

Among the communal collections worthy of mention are the Sprengel Museum in Hanover, the Folkwang Museum in Essen, the Wilhelm-Lehmbruck Museum in Duisburg, the Von-der-Heydt Museum in Wuppertal, and the Municipal Gallery in the Lenbachhaus in Munich. The city of Cologne possesses the largest communal collection of art with its eight collections of cultural and art history, including the Wallraf-Richartz Museum for classical art and the Museum Ludwig for modern art as well as the Museum for East Asian Art. All these municipal institutions – and this is typical not only of Cologne but of a majority of German museums – were originally founded by citizens, who frequently not only contributed their collections but also financed the buildings and their construction.

A number of museums are maintained by churches, for instance the Archepiscopal Diocesan Museums in Eichstätt, Paderborn, and Cologne or the Bible Museum of the German Bible Foundation in Stuttgart. Major private museums now exist practically only as institutions run by industry or as business foundations, as for instance the Ernst-Barlach House in Hamburg, the Lacquer Museum BASF in Cologne, or the German Playing-Card Museum in Leinfelden-Echterdingen. The very first foundation of a museum by a citizen, the Städelsche Art Museum of 1816 in Frankfurt/Main, is already largely maintained by public funds.

Private foundations and donations by individuals and groups do, however, still continue to constitute a considerable factor, if not even the backbone of the financing of many museums and their acquisitions. It is true that well-founded appeals for subsidies directed at the public legal entities – the *Länder* and local parliaments at least – seldom go unheard, but as a rule private donors react more flexibly. Among these are, in the first place, the numerous "Societies of Friends and Promoters" but also numbers and football pool societies, which convert their own surpluses into cultural donations, and recently to an increasing extent industrial and commercial enterprises, which combine sponsorship with more or less unobtrusive image promotion. In our century Karl Ernst Osthaus (Hagen), Josef Haubrich (Cologne), Bernhard Sprengel (Hanover), Wilhelm Hack (Cologne/Ludwigshafen), Kasimir Hagen (Cologne), and Karl Ströher (Darmstadt) have made a name for themselves as patrons of great generosity. An especially strong impression is created by the sponsoring activities of the Aachen chocolate-manufacturer Peter Ludwig, who is cooperating with numerous museums, in the sense of making long-term loans available to them, which

ultimately, so those thus favoured hope, will be converted into donations. Ludwig endows not only museums in the Federal Republic in this way but also those in the GDR and outside Germany.

Although in the Second World War some imperilled collections were successfully transferred to safe places such as mines and thus preserved from far-reaching losses of stock, many museum buildings were nevertheless severely damaged or completely destroyed. Consequently the *Länder* and cities of the Federal Republic ultimately found themselves faced with the task of reconstruction. This largely took place in and after the sixties, whereas before that, priority had been given to residential buildings, schools, social institutions, and administrative premises.

Forty years after the foundation of the Federal Republic of Germany, it can be stated that not only have the reparable damages in the museum landscape been dealt with, but that there has been almost a flood of museums newly built and founded. The federal structure of cultural life in the Federal Republic has played its part in the fact that this development has not been concentrated in a few geographical areas but has benefited all regions. In addition to the reconstructed buildings, there have been new foundations, for which for the most part buildings of their own were soon erected. To name but a few, there is the Brücke Museum in Berlin (1967), the Saarland Museum (Modern Gallery) in Saarbrücken (1968), the East German Gallery in Regensburg (1970), as well as the Wilhelm-Hack Museum in Ludwigshafen and the Sprengel Museum in Hanover (both 1979). A concentrated and at the same time ambitious effort was made in Frankfurt/Main, where in succession, a German Film Museum (1976), the Museum of Modern Art (1978), a Museum of Architecture (1979) and the Schirn Hall of Art (1986) were set up. The museum landscape has blossomed most impressively in North Rhine-Westphalia, the most densely populated *Land* of the Federal Republic. Besides the already existing institutions, new ones arose there, including the Municipal Gallery Schloss Oberhausen (1947), the Museum am Ostwall in Dortmund (1949), the Municipal Museum Gelsenkirchen, and the Recklinghausen Hall of Art, which was conceived in close association with the Ruhr Festival (both 1950), the Museum Schloss Morsbroich in Leverkusen (1951), the Municipal Museum Bonn (1954), the Museum Bochum (1960), the Art Collection of North Rhine-Westphalia in Düsseldorf (1961), the Wilhelm-Lehmbruck Museum in Duisburg (1964), the Bielefeld Hall of Art (1968), the Municipal Gallery Aachen (1970), and the "Quadrat Bottrop" (1976), which was expanded in 1983 into a Josef-Albers Museum.

The planning and execution of the many post-war buildings were debated with extraordinary commitment not only in German and international expert circles but also by a broad public. In the eighties this was particularly evident with regard to the new buildings of the New Pinakothek in Munich and of the

Stuttgart National Gallery, the Municipal Museum Abteiberg in Mönchengladbach, the Art Collection of North Rhine-Westphalia in Düsseldorf, the Wallraf-Richartz Museum/Museum Ludwig in Cologne, and the Ethnological Museum in Berlin. The same applies to the two buildings under construction in Bonn: the National Hall of Art and the Municipal Art Museum.

The museum boom has its parallel in a stream of visitors which is no less striking. Whereas towards the end of the sixties some 17 million visitors had been counted in the museums and their special exhibitions in the Federal Republic of Germany and Berlin (West), in 1975 this had already increased to 22 million, by 1981 to about 54 million, and ultimately in 1987 to 66.3 million. Once again the collections of folklore and local history showed the greatest power to attract, with some 13.5 million visitors. It is, however, true that their share in the total number of German museums exceeds 51 percent, whereas the mere 13 percent of the art museums attracted almost as many visitors, namely 12.9 million. These museums were followed by museums for science and technology with 9.7 million visitors, palace and mountain museums with 8.6 million, and historical and archaeological museums with 7.2 million (according to the statistics for 1987).

The huge growth in the number of visitors is undoubtedly due to a variety of causes such as the new museum concepts developed since the sixties, the democratization of their cultural stock, an improved presentation of museum property and exhibition pieces, as well as the now highly scientific running of the didactic and pedagogical side of the museums (based largely on two recommendations on public relations for museums published in 1963 by the German UNESCO-Commission). But support also came from outside: from a general activation of the so-called leisure society, from the expansion of provisions for school and academic education, which resulted in a demand for broader education, as well as from the art fairs and markets, which have been taking place regularly since 1967 (Cologne, Düsseldorf, Berlin), and which have opened up new circles of viewers interested especially in modern art. The part played by the mass media cannot be overlooked, with the reports and ciritical discussions on television and radio, in the daily and weekly newspapers, and in the journals and illustrated magazines.

Special exhibitions, whose number has grown considerably since the sixties, contribute notably to the positive balance of visitors. In 1987, approximately 950 of the museums in the Federal Republic were able to report almost 4,100 such events. At the same time, the exhibitions in the large and medium-sized museums have become more and more large-scale and representative, provided with loans from all over the world, and very often conceived as travelling exhibitions for several German and foreign museums. Since events of this kind not only strengthen the image and the significance of the art institute concerned, but also heighten the prestige of the legal entities in

question – i.e. generally that of a Federal *Land* or a city – the organizers can as a rule count on special public subsidies. At the most international of all German art exhibitions of our age, the "documenta" in Kassel, which has been taking place since 1955 – at first every four and now every five years –, these amounted to about ten million DM, raised by the Federation, the *Land* of Hesse, and the town of Kassel. Visitors' statistics: 450,000 came, exceeded only by the Darmstadt Art-Nouveau Exhibition of 1976, which recorded 600,000 visitors, by "The Hohenstaufen Period" in Stuttgart (1977) with 800,000, and by the exceptional case of the Tut-ankh-amun exhibitions of 1980 in Cologne, Berlin (West), and Munich, which led to the record result of 1.3 million visitors. Comprehensive catalogues, compiled with scientific precision and teamwork, ensured the lasting effect of such events. A considerable proportion of the exhibition work is done by public halls of art without the authority to collect themselves, as well as by the private art associations. The most important communal exhibition centres here are the halls of art of Baden-Baden, Berlin (West), Düsseldorf, Cologne, and Tübingen. Following their example, though on the basis of privately-run enterprises, are recently established institutions such as the art gallery of the Hypo-Kulturstiftung (a bank) in Munich or the DuMont Hall of Art (of a newspaper publisher) in Cologne. The work of the art societies, of which there are more than 120 in the Federal Republic of Germany and Berlin (West), is devoted primarily to the contemporary art scene. The smaller societies have up to 800 members, the medium ones up to 2,000, and the large ones up to 4,000 members. With more than 7,000 members, the Art Association for the Rhineland and Westphalia in Düsseldorf heads the list. Founded in 1829, it is also the oldest still-existing art association in Germany. In return for a minimal annual fee, the art associations grant free admission to their members (who may include private individuals as well as groups, firms, or institutions). Also offered at a preferential price are annual gifts, which consist mainly of graphics and objects acquired from selected artists or commissioned from them and then reproduced in sufficient number.

The artists first meet the public predominantly at the private art galleries, of which there are some 600 in the Federal Republic and Berlin (West). The important centres here are Cologne, Düsseldorf, Berlin, and Munich. When they are drawing up their programmes, gallery owners pay equal attention to German and to foreign artists, so that not infrequently external contacts are established through the brisk activity of foreign cultural institutes in the Federal Republic of Germany or corresponding German organizations abroad, through state-financed intermediaries or diplomatic delegations. The latter applies particularly to countries which are represented poorly or not at all in free international trade. The international art markets and fairs have now become indispensible for the creation and retention of contacts

(besides the Cologne "Art Cologne", outstanding examples are "Art" in Basel, "FIAC" in Paris, and "International Art Expo" in Chicago); in this respect German galleries play an important role. However, it should not be overlooked – in spite of the success of the German art trade – that the majority of galleries, insofar as they have dedicated themselves to the discovery of new artists and the presentation of still unfamiliar work, are working in an insecure new field. The willingness of these enterprises to take risks is considerable and a short life is often the inevitable consequence. At the same time, however, gallery owners are always idealists. Time and again they start afresh and try to gain public acceptance for artists whom the exhibitor values particularly highly. Thus artistic life is constantly regenerated in the private sector and consequently plays an essential part in the liveliness and multiplicity of the panorama of exhibitions in the Federal Republic of Germany.

Horst Richter

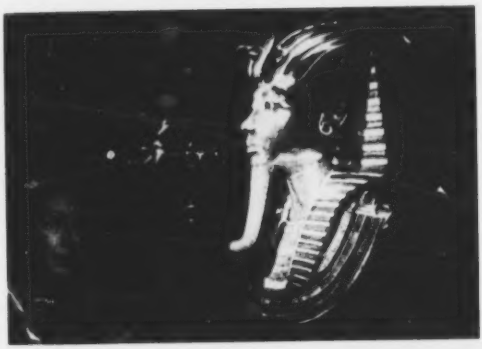
The Academy of Arts in Berlin (West), in which besides exhibitions, there are also concerts, film and theatrical performances, and modern dance evenings, in 1977 presented "Trends of the Twenties". This new type of exhibition, attempting to present a portrait of an era in its art, culture, and history, was tremendously popular and was taken up by many museums in the Federal Republic of Germany. ▶

The Abteiberg Art Museum in Mönchengladbach (North Rhine-Westphalia) is to become a "mecca of the avant-garde". It was built by the Viennese architect Hans Hollein (b. 1934) and handed over to its intended purpose in June, 1982.

Of particular importance is the interplay of private art collectors with the local and regional authorities. As one example of many, the town of Ludwigshafen on the Rhein built a new museum for the private collection of Wilhelm Hack, which is distinguished by significant works of art from the times of the Romans and of the migration of peoples, from the Middle Ages and the 20th century. Our picture shows the ceremonial opening in the presence of the then Federal President Walter Scheel and the Minister-President of Rhineland-Palatinate Bernhard Vogel.

On 4 May, 1984, the German Museum of Architecture was opened on the Schaumainkai in Frankfurt/Main (Hesse). It was installed in a late 19th century villa converted by Cologne architect Oswald Mathias Ungers. On its left, the Film Museum, another of the buildings housing collections on the so-called "Museum Bank". ▶

The interior courtyard of the New National Gallery in Stuttgart (Baden-Württemberg), opened in 1984. The controversial museum building was designed by the English architect James Stirling.



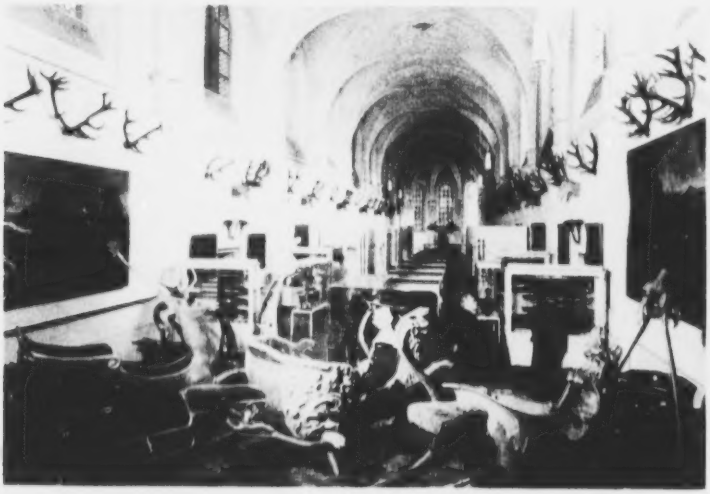
"Tut-ankh-amun" in the Cologne City Museum, 1980.

"The Hohenstauten Period" in the Wurttemberg Regional Museum in Stuttgart, 1977.

"Martin Luther and the Reformation in the Dukedom of Prussia" in the National Library Berlin (West), 1983.

The museums of the Federal Republic of Germany try to attract new groups of visitors by means of popular special exhibitions. The illustrations on this page must stand for many others in recalling outstanding exhibition events of the past decade.

There are numerous museums for specialized collections in every part of the country. In many places there are open-air museums for the preservation of farming culture and techniques, as in the picture above left of the Farmhouse Museum on the Glentleiten above Grossweil in the Bavarian foothills of the Alps. On the subject of technology, the German Museum in Munich (top right) has one of the largest collections in the world. The illustration below shows a view into the German Hunting Museum, also in Munich.



The "feudal heritage" of theatre in the Federal Republic of Germany: a view of the auditorium of the old Residence Theatre in Munich, also known as the "Cuvilliés Theatre" after its builder François de Cuvilliés (1695–1768) (above). Below left, the Munich National Theatre, first built in 1811 and re-opened after war damage in 1963, home of the Bavarian State Opera. Below right: built on the pattern of the Bayreuth Festival Theatre, the Prinzregententheater, also in Munich, which has just been partially restored and used for productions again since the beginning of 1988.

BEST COPY AVAILABLE

Theatre

In the Federal Republic of Germany, cultural multiplicity is especially evident in theatre, the structure, variety, and financial security of which are unparalleled in the world.

The tradition of feudally-influenced court theatres, the theatres of cities and principal towns, goes far back into the 18th century; when the First World War put an end to the German Empire and its princedoms, the public authorities took charge of the theatres, and towns and states took on their management apparently as a matter of course. And thus, in the time of the Weimar Republic, the currently so broadly diversified system of German theatres developed, which is, on the one hand, subsidized by the *Länder* and local authorities and, on the other, guarantees a high degree of independence and sole responsibility to its managers. Despite their great financial dependence, they can always appeal to the freedom of the arts as enshrined in the Constitution of the Federal Republic of Germany.

In the late 80s, the 85 municipal and state theatres run by the local authorities and the Federal *Länder* and currently performing on some 200 stages were supported to the tune of a total of 1.7 thousand million DM. Without these subsidies, which allow a high artistic standard and cover 85% of the huge and still-rising personnel expenditure, none of them could exist. No more than an average of 17% of the expenditure is returned via the entrance fees paid at the box office (with an average of 72% take-up of seats at the drama theatre and 83% at the musical theatre).

Over and above these, touring theatres, travelling companies giving guest performances, provide a practically nationwide, regular service of professional theatre in a further 300 towns. Apart from the flourishing festivals organized on a seasonal basis as well as countless amateur theatres, theatres in the Federal Republic of Germany receive a total of approximately 27 million visitors annually; of these 4 million fall to the touring companies and an equal amount to the stationary private theatres principally devoted to entertainment and existing only on small subsidies, or none; the so-called free groups, largely mobile and independent in their programmes as well as financially, which direct their attention to experimental or political forms of theatre, receive about a million visitors.

Since the Second World War and the phase of reconstruction of more than a

hundred theatres destroyed by the war, it has not only been the big cities of Berlin (West) and Munich, Hamburg and Cologne which, with the definite advantage of the federative system of the Federal Republic, have been competing for leadership in the theatrical arts. From time to time, also theatre cities such as Frankfurt and Stuttgart, Ulm and Bochum, Kassel and Bremen have worked their way far to the fore. The representative, but also the aesthetic significance of the Bayreuth Festival is unbroken. It is dedicated exclusively to the work of its creator, the musical dramas of Richard Wagner. Under the management of Wieland (d. 1966) and Wolfgang Wagner, the composer's two grandsons, its style has twice undergone profound changes: first in the 50s, influenced especially by the director Wieland Wagner, whose symbolism did away with the old naturalistic and emotional forms of presentation and, as the "New Bayreuth Style", made operatic history. Since the 70s, the most important productions at Bayreuth have become realistic again. Particular excitement was aroused by the productions of the tetralogy *The Ring of the Nibelung* in 1976 under the direction of Patrice Chéreau from France (with Pierre Boulez as conductor) and in 1988 under the GDR director Harry Kupfer (with Daniel Barenboim conducting).

If Bayreuth represents the classical type of the middle- and upper-class festival, which has nevertheless brought its contents up to date, then attempts were being made in Recklinghausen in the Ruhr area to establish new traditions after the Second World War. From the solidarity of the miners with the impoverished theatre shortly after the war, the Ruhr Festival developed, supported by the German Trade Unions Federation and the town of Recklinghausen, paying off the old debt of gratitude to the actors with the slogan "art for coal" and with the aim of stressing the social obligations of the arts. With the democratic principle in mind that art is cultural education and is there for everyone, highly qualified guest performances and productions, and from the early 80s also performances by a small company based in the Ruhr district, were offered predominantly via employee-run enterprises.

Even more popular than the frequently criticized and crisis-ridden Ruhr Festival are the summertime open-air theatres playing against natural and urban backdrops, in beautiful squares, forts, stairways, in forests and ruins. They attract visitors – to Bad Gandersheim and Bad Hersfeld, to Wunsiedel, Jagsthausen, and Schwäbisch Hall –, audiences, including many holiday-makers and tourists, who scarcely ever visit the theatre during the rest of the year.

If we take a look at the programmes of the four decades of theatre since the establishment of the Federal Republic of Germany, we find that certain phases are particularly striking. After the chaos left behind by the National Socialist regime and the world war, the desire for theatre was surprisingly great, in the hope of diversion, but also of healing the spirit. Theatres and

miniature theatres shot up like mushrooms; at times there were performances on 200 improvised stages in Berlin alone.

In the theatre season of 1948/49, the first after the Currency Reform, when conditions began to stabilize, one drama in particular was staged, which was concerned with resistance and sabotage in the Third Reich: *The Devil's General* by Carl Zuckmayer – 53 theatres gave a total of more than 2,000 performances in that season. At the same time, 22 theatres put on Goethe's *Faust*, and even Shakespeare's plays were performed in 78 different productions. Wolfgang Borchert's late-expressionist homecoming drama *The Man Outside* had a marked influence, while one classical post-war drama, Lessing's *Minna von Barnhelm*, has remained the front runner of all plays to this day.

The leaders in the field of operetta are Johann Strauss with *Fledermaus* and *Gipsy Baron*, Franz Lehar with *Merry Widow* and *Land of Smiles*, and Emmerich Kalman with *Countess Mariza* and *Csárdás Princess*. But increasingly, the musical is replacing the interest in the old favourites, the operetta giving way to *My Fair Lady* and *Fireworks*, *Kiss me, Kate*, *Fiddler on the Roof*, and *Cats*.

On the other hand, in the world of opera, as far as choice of works is concerned, there were few changes. The repertoire is maintained, and to an overwhelming extent it derives from the late 18th and the 19th century. Mozart, Wagner and Verdi, Lortzing and Puccini ranked ahead of Richard Strauss and far ahead of the "classical" new music of Alban Berg, ahead of Paul Hindemith, Hans Werner Henze, and Gottfried von Einem, ahead of Bernd Alois Zimmermann, Udo Zimmermann, and Wolfgang Rihm. Despite many premières and many a composition commissioned by the great opera houses (for instance Aribert Reimann's *Lear*, Munich, 1978), contemporary musical theatre has very seldom found lasting admission to the programmes. Movement came to the opera houses especially through well-known theatre directors, through Hans Hollmann and Rudolf Noelte, Adolf Dresen and Hansgünther Heyme, Jürgen Flimm, Luc Bondy, Alfred Kirchner, and Jürgen Gosch, through Peter Stein and Klaus Michael Grüber, and, perhaps the best example of all, through Hans Neuenfels and his *Aida* in Frankfurt (1981). All of them brought theatrical imagination and often also experimental bravura into works which had long had the reputation of simply being precious museum pieces. Successes are becoming evident: the interest – also of younger people – in this genre is growing.

After the years of dealing with the past in theatre, the more poetic and philosophical plays from France and England became much sought after. Jean-Paul Sartre, Albert Camus, Jean Anouilh, and Jean Giraudoux, George Bernard Shaw, T. S. Eliot, and Christopher Fry were the authors until Max Frisch and Friedrich Dürrenmatt made their mark among the

German-speaking authors along with Zuckmayer. In the 50s the boom of the so-called theatre of the absurd began, with the arrival of the plays by Eugene Ionesco and above all by Samuel Beckett, which held the stage for a long time as witnesses to helplessness and resignation. After 1960, Beckett's diametrical opposite, Bertolt Brecht, who had at first met with narrow-minded political resistance in the Federal Republic – in contrast to the GDR – became a decisive leader with his didactic plays; nowadays there is more interest in Brecht's early, anarchic dramatic texts.

A trail was blazed in 1963 by Rolf Hochhuth's *Representative*, the complaint over the Pope's role during the period of Jewish persecution by National Socialism. It was followed by a number of other documentary plays: Heinar Kipphardt's *In the Matter of J. Robert Oppenheimer*, Tankred Dorst's *Toller*, the *Discourse on Vietnam* and *The Investigation* by Peter Weiss. Still stimulated by Erwin Piscator, the politically-oriented man of the theatre, they were already associated with the politicization of the theatre, which became apparent in the late 60s under the influence of the campaigns of revolutionary students.

A decade of retreat followed, with a new sensitivity on the stage. As early as 1973, a play by the Austrian Peter Handke, who wrote his famous *Attack on the Public* in 1966, was performed. The play, which recommended understanding even for the feelings of the capitalists, is entitled *They are Dying Out*. Programmatics and agitprop, which had led to a major loss of audiences, generally gave way once again to the presentation of the scruples, contradictions, and incalculability of the human being, including, of course, doubts about the power of dramatic art to change anything.

At the same time, new, younger German-speaking authors appeared, critical realists such as Wolfgang Bauer, Harald Sommer, and Peter Turrini, who primarily emphasized the artificiality of our lives and our artistic usages. Referring back to the long-forgotten dramatic works of Brecht's pupil Marieluise Fleisser, came Rainer Werner Fassbinder, Martin Sperr, and above all Franz Xaver Kroetz, authors who arraigned the coldness in human and social relationships and took up the cause of the unknown and the underprivileged. In contrast, Dieter Forte's *Martin Luther & Thomas Münzer*, misrepresenting history, offered a radical, theatrical reckoning with early capitalism.

Among the women authors, the Austrian Elfriede Jelinek became the partisan of the weaker sex with her emancipatory plays, while Gerlind Reinshagen and Friederike Roth used decidedly more tender and sometimes lyrical forms of theatre for subjects of social criticism. Besides Kroetz, an exceptional phenomenon of today's theatre is Botho Strauss. No other playwright expresses the change of mood from political and socio-critical commitment to the individual psychological image of time and character with

equal significance as he does. Strauss, born in 1944, was still playing his part as a forceful drama critic in the 60s; then, as dramatic adviser to director Peter Stein, he influenced and sensitively developed the Berlin Schaubühne, the leading theatre of the 70s; as playwright, however, he has since been a seismographic recorder of the perils, the identity crisis of modern man due to depersonalized, functional behaviour patterns.

Much-performed and typical of the divergent stylistic trends of the 80s: Heiner Müller and the recently deceased Thomas Bernhard, the two leading contemporary dramatists of the GDR and Austria respectively; Müller, following Brecht, with a constant output of cryptic texts on German history and the German-German present, Bernhard in the baroque tradition with tragicomedies on the transitory nature and frailty of man. It is only in the most recent past that some authors have reacted critically to the founding years of the Federal Republic (Klaus Pohl, Harald Kuhlmann, Michael Schneider), while Harald Mueller's *Totentfloss*, the play of the year in 1986, presented a vision of the world after the nuclear catastrophe, corresponding to the present apocalyptic attitudes.

At least as important to theatrical life in the Federal Republic, sometimes suppressing attention to younger authors, are, however, the mighty, prominent directors. In fact, the aesthetically most appealing productions have frequently arisen from risky, often extremely unconventional approximations (by Peter Zadek, Ernst Wendt, Claus Peymann, and many more) to the classics. The catchword for this is director's theatre: an advance over the literalization of the older theatre and a problem owing to the tendency to forced originality.

Director's theatre was and is closely bound up with artistic innovations in the field of stage decor. While interest in the performing human being, in the actor's personality, has been growing again in very recent times, West German theatre has revived since the late 60s, above all thanks to important stage designers, some now themselves directing (Wilfried Minks, Thomas Richter-Forgach, Karl-Ernst Herrmann, Rolf Glittenberg, Erich Wonder, Achim Freyer) and has been revolutionized as regards visual material.

The development of theatre in the Federal Republic of Germany can be studied every year in two "shop windows" as it were, in the form of a résumé: author's theatre, at the Mülheim Theatre Days, which have been putting on new German plays since 1976, and directors' theatre, at the Berlin Theatrical Meeting which, for already a quarter of a century, has been selecting the best productions (in the view of its board of critics).

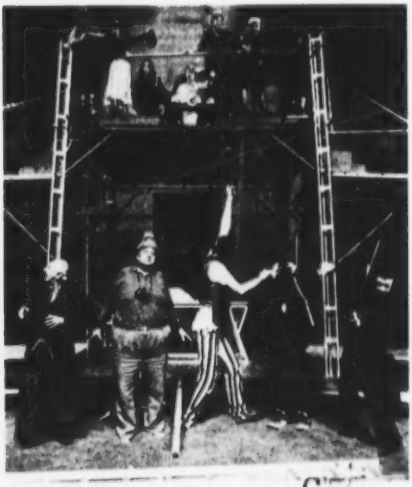
Dietmar N. Schmidt

For political reasons, Heiner Müller (b. 1929), the most important dramatist of the GDR since Brecht, was performed almost exclusively in the Federal Republic until the mid-eighties. The illustration shows a scene from *Germania Tod in Berlin*, here the première production by the Munich Kammerspiele in 1978 (directed by Ernst Wendt), a play which dramatizes German history from the end of the First World War until the early years of the GDR using tragicomic, grotesque means.

One of the most discussed directors in the Federal Republic since the mid-sixties has been Peter Zadek, historically important particularly for his Shakespeare productions: the illustration shows *Othello*, 1976, at the Deutsches Schauspielhaus in Hamburg, with Ulrich Wildgruber in the title-role and Eva Mattes as Desdemona.

BEST COPY AVAILABLE

Since 1951, the thousand-year-old Romanesque convent ruins of Bad Hersfeld have housed festivals under the patronage of the President of the Federal Republic: especially open-air performances of classical plays, a summer theatre of changing artistic success and ambition, but always of the greatest interest to the audience.



The Ruhr Festival, financed by the German Trade Unions Federation (DGB) and the town of Recklinghausen in North Rhine-Westphalia, is the central focus and the highlight of union cultural activity. For eight weeks in every year, the Ruhr Festival Theatre in Recklinghausen becomes the place where artists and workers meet. Shown here: a scene from *Lysistrata* in a production by Heinz Engels.

For the centenary of the opening of the Bayreuth Festival with the *Ring of the Nibelung*, the Frenchman Patrice Chéreau staged this four-part musical drama in 1976; performances which, to this day, are a model for the reception of Richard Wagner throughout the world. The photograph shows a rehearsal with (from l. to r.) Gwyneth Jones (Brunhilde), Karl Ridderbusch (Hagen) and Chéreau.

Critical theatre from the Württemberg National Theatre in Stuttgart, where in 1967 Peter Palitzsch, a pupil of Brecht, produced Shakespeare's trilogy *King Henry VI* on two evenings as a grandiose, frivolous, deadly game of the powerful, entitled *The War of the Roses*.

Franz Xaver Kroetz (b. 1946) has gained a leading position on Federal German stages since the beginning of the seventies with his socio-critical plays dedicated to the underprivileged: *Nicht Fisch noch Fleisch* at the Düsseldorf Schauspielhaus, under the direction of Volker Hesse.

Giuseppe Verdi's *Aida* directed by Hans Neuenfels in 1982 in Frankfurt, conducted by Michael Gielen: one of the most unusual opera productions ever. The production made the provocatively successful attempt to present the ancient Egyptian game of power and love as if it were an archaeological process – as a museum coming to life in the memory of people from the time of the work's origin.

BEST COPY AVAILABLE

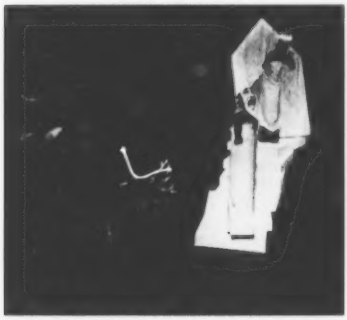
Botho Strauss (b. 1944) is one of the authors who have managed to define and, with linguistic creativity, to formulate – on the stage – the feelings of the age and the intellectual horizon of society in the Federal Republic of Germany. Following Shakespeare's *Midsummer Night's Dream*, he wrote the *Park*, a journey through the erotic mythology of the present. Shown here are two scenes from Dieter Dorn's production at the Munich Kammerspiele, with Edgar Selge and Jutta Hoffmann above and Romuald Pekny and Manfred Zapatka below.

Anton Chekhov's *Three Sisters* was produced by Peter Stein at the Berlin Schaubühne in 1984: a model production in the sense of a performance faithful to text and milieu, and balanced in atmosphere. The actresses were Jutta Lampe (Masha), Corinna Kirchhoff (Irina), Edith Clever (Olga).

In 1985, Volker Ludwig's musical *Linie 1* was given its première at the Berlin Grips-Theater, which plays an exemplary role among German theatres for children and young people with its critically entertaining realism: scenes from a revue between the stations of an underground line.

BEST COPY AVAILABLE

In 1985, Klaus Michael Grüber, perhaps the most subjective of German theatre directors, produced Shakespeare's tragedy *King Lear* at the Schaubühne Berlin with Bernhard Minetti in the title-role; on the left, Branko Samarovski as Edgar, on the right, Peter Roggisch as Gloucester.



Sophocles' *Oedipus* under the direction of Jürgen Gosch at the Hamburg Thalia-Theater: an attempt to save the forms of Greek tragedy and to carry them over into the present in a theatrically moving way, to revive them with masks, dance, and buskin.

Shakespeare's *Macbeth* as dance drama, choreographically narrated by Hans Kresnik at the Städtische Bühnen in Heidelberg. The première in spring of 1988 made clear reference to the unscrupulous rise and fall of the politician Uwe Barschel.

BEST COPY AVAILABLE

The play of the theatre season 1986/87: *Totenfloss* by Harald Mueller, a dramatic reaction to the nuclear catastrophe at Chernobyl, which was performed on more than two dozen stages within a very brief period. In the photograph: Ellen Schulz and Matthias Leja in Dietrich Hilsdorf's Frankfurt production.

Der neue Prozess by Peter Weiss (1916–82), dramatized on the basis of Franz Kafka's novel *The Trial*, was performed in the 1986/87 season under the direction of Roberto Ciulli in the Theater an der Ruhr, which has its seat in Mülheim, from where, with its ambitious productions, it constitutes a serious rival to the commercial touring theatre-companies.

Viehjud Levi is a piece of the process of overcoming the past in the everyday environment of a village. The play by Thomas Strittmatter was produced by Kai Braak in Freiburg in the 86/87 season and subsequently also presented at the Berlin Theatre Meeting – a critics' selection of the best productions.

"Tanzabend II" in the 85/86 season in Wuppertal: one of the two annual new productions with which choreographer Pina Bausch has created a new world of dance theatre in the years since 1973.

BEST COPY AVAILABLE

Mein Kampf by George Tabori had its German première in the 87/88 season at the Städtische Bühnen in Dortmund under the direction of Guido Huonder: scenes from a Viennese men's refuge, in which the Jew Herzl, God, Death, and Hitler tell their strange, ridiculous, and terrible stories.

Gaston Salvatore, a relation of the murdered Chilean President Allende working in the Federal Republic of Germany, wrote the two-character play *Stalin*, in which the Soviet dictator, during the last days of his life, holds conversations with a prominent, intimidated actor and portrayer of Lear. Photograph from Heribert Sasse's première production at the Berlin Schillertheater in the 87/88 season with Rolf Henniger (left) and Eberhard Müller-Elmau as Stalin.

BEST COPY AVAILABLE

The *Nibelungenlied*, often declared to be the German national epic and myth, was dramatized in the middle of the 19th century by Friedrich Hebbel and has recently returned to the stage: the illustration shows a scene from the excellent production of the *Nibelung* at the Thalia-Theater in Hamburg ('988, director Jürgen Flimm) with Hans Kremer as Siegfried and Hildegard Schmal as Brunhild.

A scene from the opening show at the new opera house in Essen: Richard Wagner's *Die Meistersinger von Nürnberg* under Heinz Wallberg as musical director, produced by Jaroslav Chundela, in sceneries created by Carl-Friedrich Oberle.

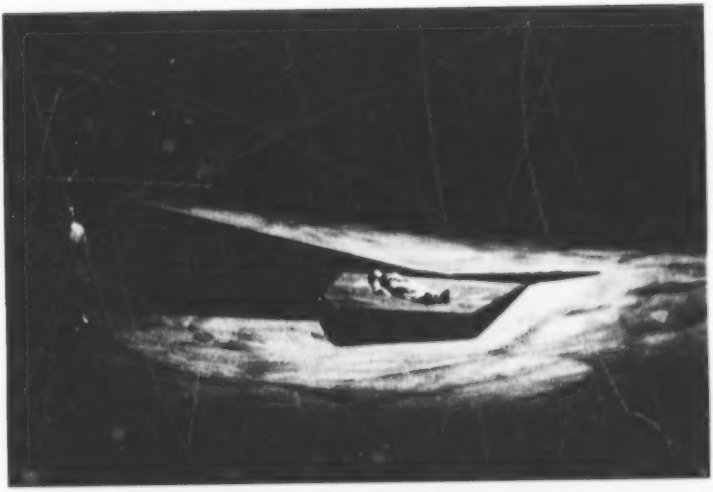
BEST COPY AVAILABLE

As early as 1959, the famous Finnish architect Alvar Aalto (1898–1976) designed an opera house for the city of Essen in the Ruhr-district. Whereas elsewhere in the Federal Republic a theatre building-boom broke out in the sixties and seventies, the plans for Essen lay dormant for lack of funds and were realized only posthumously in the eighties. The illustrations show an exterior view and a view of the foyers of the opera house, which opened on 25 September, 1988.

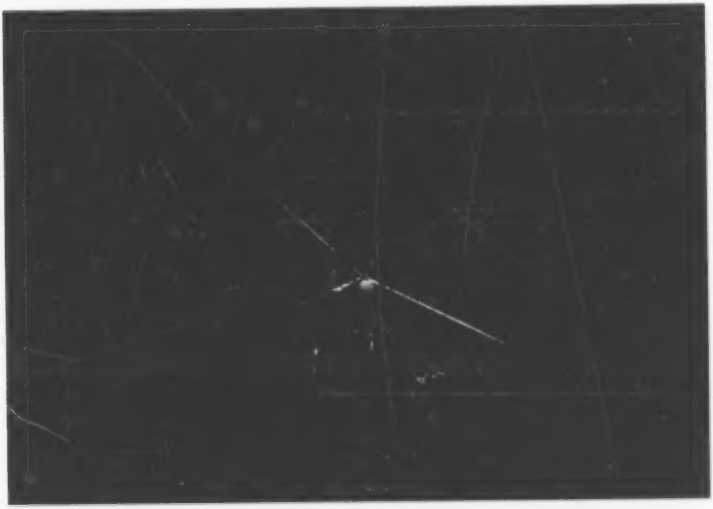
BEST COPY AVAILABLE

Theatre buildings of the sixties: above, the Düsseldorf Schauspielhaus (B. Pfau, 1960–69); below, the German Opera Berlin in Berlin (West) by F. Bornemann, 1961.

BEST COPY AVAILABLE



The Richard Wagner Festival, which takes place every summer in Bayreuth under the direction of Wagner's grandsons Wieland (1917–66) and Wolfgang (b. 1919), has developed from a place of pilgrimage to a workshop. Above: scene from the third act of *Siegfried* in Wolfgang Wagner's abstract, symbolic production of 1975; below: striking visualization with the most up-to-date laser technology and masterly character direction in Harry Kupfer's *Rheingold* production 1988.



BEST COPY AVAILABLE

Music

By its very nature as "sound art" or tonal happening, music is not bound by language barriers. German music was always an integral part of a Pan-European development and could be separated from it only with difficulty in the interplay of given stimulus and received influence. On the other hand, the people who made music – composers, interpreters, and even listeners – were dependent on social conditions and historical conjunctions of events of an expressly national nature. These largely obstructed free, unprejudiced exchange, especially in periods of heightened self-conceit among the nations of Europe, and led as a whole to an astonishing delay in the realization of the ideal of international understanding that seems inherent in music: almost up to the middle of our century. Of course, there had been various signs of musical "frontier crossings" without respect to origin and nationality in earlier times as well. In the 18th century, the Bohemian Johann Stamitz made the Mannheim Court Orchestra one of the leading ensembles in Europe and, as composer, was the founder of the "Mannheim School", whose instrumental music exerted a definitive influence on Mozart. The Rhinelander Ludwig van Beethoven is regarded as a representative of "Viennese Classicism" and even Johannes Brahms from Hamburg lived and worked in Vienna during the crucial phase of his creativity; conversely Franz Liszt, born in Hungary, came to Weimar, where he even founded a "neo-German school". And Arnold Schönberg, head of the "Second Viennese School", was called to Berlin in 1925, where he succeeded the German-Italian Ferrucio Busoni in conducting a master class, with the Viennese Franz Schreker, the college principal, as a colleague. But between such phases of liberality were others of chauvinist rigidity, and it probably took the terrible experiences of the Second World War to teach a young generation after 1945 the full lesson of sticking together and communicating.

The most important venue for this common new beginning lay precisely in the country which had been hardest hit by the devastation of a nationalist madness: at the now truly "International Holiday Courses for New Music" in Darmstadt (Hesse, Federal Republic of Germany), those concerned sought for a compositionally justifiable approach for a (doubly) de-romanticized future. For the confrontation with a changed reality demanded the final parting with the outdated music of the past, with a post-romanticism such as

the tendency which had been able to persist in Germany in particular under the aegis of National Socialist cultural policy, which sought to restore the old order.

Left to right: Richard Strauss (1864–1949), Hans Pfitzner (1869–1949), Karl-Amadeus Hartmann (1905–63)

With the death of Richard Strauss (born 1864) and Hans Pfitzner (born 1869) in 1949, this once mighty tradition was symptomatically at an end. But even the attempt to link up again with the vehement, anti-emotional German music of the twenties, the neo-baroque, objective style of Paul Hindemith (1895–1963), gradually came to seem less and less possible to young native composers such as Bernd Alois Zimmermann (1918–1970), Josef Rufer's pupil Giselher Klebe (born 1925), or the rapidly rising star Hans Werner Henze (born 1926) – on the basis of the debates with their virtual contemporaries from Italy (Bruno Maderna, Luigi Nono, and later Luciano Berio), France (Pierre Boulez), or England (Peter Racine Fricker). Even for the older ones, who were teaching in Darmstadt or were performed there, and who were still to some extent influenced by the Hindemith style, a phase of unreserved rethinking of their positions now began: for instance in the case of Wolfgang Fortner (1907–1987) or Boris Blacher (1903–1975) or Karl Amadeus Hartmann (1905–1963), reactivated after total "inner emigration". In the search for tenable, logically conclusive methods of composition, which, more than from Schönberg's twelve-tone method itself, received its inspiration from Anton Webern's structural conclusions therefrom, Karlheinz Stockhausen (born 1928) soon emerged as an inventive stimulator. And since he was flexible and open enough to accept the demands of the time and translate them, as a composer, into a tonal language of his own – whether

by means of the newly-discovered electronic sounds, the anarchic tendencies of the American John Cage, or of the activation of spaces, improvisation, or open form, or the idea of "world music" – Stockhausen (alongside Henze, who was quite differently situated and took up permanent residence in Italy in 1953) became one of the internationally best-known composers and representatives of German contemporary music, who wants to create a visionary music drama of Wagnerian dimensions with his monumental weekday cycle *Licht*, which is intended to be finished by the year 2003. Vital aesthetic impulses continued to emerge from the so-called Darmstadt School right up to the end of the sixties – until the death of the music sociologist, philosopher, and composer Theodor W. Adorno; regarding such impulses, we must of course include those composers who, despite their kinship as regards compositional means and aesthetic ambitions, were more distinguished for their critical distance from every kind of group forming. These include Mauricio Kagel (born in Buenos Aires in 1931), working in the Federal Republic of Germany, or Gyorgy Ligeti (born in 1923 in the part of Hungary that now belongs to Romania) or even those outsiders who assumed a characteristic anti-attitude directed against the newly-established music business or even against the ivory tower of the musical avant-garde: Helmut Lachenmann (born 1935), Hans Joachim Hespos (born 1938), Wilhelm Killmayer (born 1927), Nicolaus A. Huber (born 1939), Josef Anton Riedl (born 1927), or Dieter Schnebel (born 1930). The latest generation of composers born after the war, who are again taking up tonal and traditional elements as well as the love for the extended forms and big orchestras, seems to have established itself relatively quickly as a group: Wolfgang Rihm, Manfred Trojahn, Ulrich Stranz, Wolfgang von Schweinitz, Peter Michael Hamel, Hans-Jurgen von Bose, Detlev Müller-Siemens (this should probably include Volker David Kirchner, although he was born in 1942, and Tilo Medek from the GDR, born in 1940). Superficially, the group appears united by a sometimes curious lack of historical awareness in its assumption of various, even obsolete musical materials and forms. However, when one looks at the style of their works, some of these composers are today divided by as much as Schönberg and Stravinsky, those great opposites from the pioneer days of musical modernism, once were.

Peter Michael Hamel's works, for instance, in which preoccupation with the minimalist principles of composition of a Steve Reich, but also the improvization practised by jazz and rock music, as well as the meditative mood of an "Asiatically" inspired mental attitude (also initiated by Jean Gebser) have left their mark, may perhaps be compared with the Zen-Buddhist-oriented projects of Walter Zimmermann, aiming at mixing cultures, but scarcely with the opulent, quasi-romantic orchestral works of a Wolfgang Rihm, created with the utmost tonal refinement.

A similar distancing movement, though caused by different conditions and with different goals, has taken place in recent years in German jazz. The dependence on the once all-powerful and undoubtedly style-forming American models was overcome in the wake of a new European confidence in themselves, and essentially also due to the better economic conditions for jazz musicians in Europe.

But there are also other, more inherently musical reasons for the emancipation of European jazz musicians from their American mentors. With the rise of free jazz in the early sixties, the musical ideal was for the first time not a style but rather a nonconformist artistic attitude of mind, no precise tonal structure or compositional norms but a conglomerate of individual styles expressing a latent "contra" rather than an open "pro". Music which proclaims non-conformism as its goal at the same time does away with ideals: for the free-jazz musicians of Europe, there was nothing left to copy, not even the old hierarchy of accompanists and soloists, stars and ensembles, improvisers and background musicians. Collective improvisation became important. Particularly significant for German free jazz was the influence of the circle of musicians brought together from 1966 onwards by the pianist Alexander von Schlippenbach (born 1938) in his "Globe Unity Orchestra": Albert Mangelsdorff (trombone, born 1928), Manfred Schoof (trumpet, born 1936), Peter Brotzmann (saxophone, born 1941), Gunter Hampel (vibraphone, bass clarinet, born 1937) etc.; also the "So-Called Radically Left-Wing Wind Orchestra" from Frankfurt, formed round composer and pianist Heiner Goebbels in the seventies.

This does not of course mean that the German jazz musicians had overcome the dominance of their American colleagues as regards significance and participation even in their own country – this can be detected from the programmes of the Berlin (West) Jazz Festival, the successor to the former Berlin Jazz Days. Apart from purely quantitative reasons, there are also cogent historical and music-sociological reasons for this. They are still growing stronger in the areas of rock and pop music, songs and musicals. Nevertheless, German rock music, once disparagingly referred to as "German Kraut Rock" or as "Teutonic Noise Rock", has unexpectedly succeeded in achieving some international renown. Above all, the musicians of the groups apostrophized as "New German Wave" such as "Interzone", "Einstürzende Neubauten", "Die Ärzte", the ludicrously primitive "Trio", later those of "Cosa Rosa" or Heinz Rudolf Kunze were able to play and sing themselves free of the ambience of qualifying comparisons. In contrast to this, Udo Lindenberg (born 1946), with his predominantly German-sung rock music relies on a kind of casually enlightening show, the group of musicians of "Tangerine Dream" (from 1967) on the sound seduction of their richly equipped electronics.

Perhaps, however, it was also as a counter-movement to the mechanical gear and bewildering glitter of lights that the simpler forms of presentation of the "song-makers" received their special opportunity. This then ranges in a wide variation of styles from the commitment of the Bavarian Konstantin Wecker (born 1947) via Klaus Lage, the critical singers Hannes Wader, Franz Josef Degenhardt, and Wolf Biermann to the actors Marius Müller-Westernhagen and Herbert Grönemeyer.

The fact that, in contrast, average light music was hardly able to throw off its provincial character may be connected with some attributes, positive in themselves, of German musical life, which had a forestalling effect in this very particular: its stability and its socially rooted versatility, constantly regenerated from its own tradition. Pre-coined structures are present everywhere; and before anyone dared to plan a musical future in the altered circumstances in the years immediately following 1945, the old circumstances had already been reinstated in outline and in some of their fixed points. True, as a result of wartime destruction, there were at first few theatres, halls, teaching institutions, and many other things. But as soon as the basic necessities of life had been procured, *Länder*, communities, and private patrons began to convert – at least in the form of plans – their concepts of music and the transmission of music into architectural form. Once again proscenium stages appeared, with tiers of box and balcony seats in the auditorium; once again, towel-shaped concert halls – only the technical facilities on and behind the stage as well as building materials, colour schemes, and formal decor were modernized to meet contemporary standards. But the chance of a fundamentally new concept with reference to changed social circumstances or new acoustic findings was scarcely ever exploited, with a few exceptions – for instance the circular tiers of "vineyards" at the Philharmonia in Berlin (West) by Hans Scharoun. Recently we have, however, learned from the experiences with cultural centres that had come into being such as the Barbican in London and the Centre Pompidou in Paris and have created similar institutions in Frankfurt/Main with the concert and congress centre "Alte Oper" or in Munich with the "Gasteig". Nevertheless, the loving reconstruction of historic buildings still rules the day.

These restorative traits in the musical life of the Federal Republic of Germany are explicable by its firmly rooted tradition; and the still astonishing density of publicly subsidized facilities is in turn based on that. Of the 68 towns with more than a hundred thousand inhabitants, only 17 – mostly in conurbations – have no orchestra of their own. In comparison with foreign countries, the infrastructure of musical culture in the Federal Republic is generally impressive: 55 music theatres, 95 professional orchestras, 700 music schools, 900 adult education centres (where music has a ten per cent

share in the curriculum), about 100 music festivals, 20 military music corps, 54 music libraries, 12 music councils and other musical organizations, promotion of music in the context of foreign cultural policy including the Goethe Institutes, 240 public music archives, museums, and musical monuments, 14 urban conservatories, choirs, promotion of music at the resorts, 17 music colleges and training centres for musical professions.

The high expenditure devoted to truly nationwide promotion of concerts and opera has led to a flourishing success of German musical life, with a lively exchange across national frontiers. Top orchestras like the Philharmonic Orchestra Berlin (West), but also the Munich Philharmonic or the Bamberg Symphonic and the radio orchestras have spread on all five continents during their many guest tours the reputation of an extremely active cultivation of music and a special orchestral culture supported by a lively sense of sound existing in the Federal Republic of Germany.

Conversely, the many festivals, which are usually the highlights of the German musical landscape during the summer months, are among the attractions for the wide inflow of visitors from near and far: above all the Richard Wagner Festival in Bayreuth, at which one is confronted with the work of the great musical dramatist more exclusively and directly than anywhere else, but also Mozart in Wurzburg, Carl Maria von Weber in his native town of Eutin, Beethoven in Bonn, and Händel in Gottingen create motives for festivals – and similarly, the general "Schleswig-Holstein Music Festival", scattered throughout that Federal *Land*.

In contrast to this intact outer appearance, the worries of those responsible over the lack of young musical interpreters seem almost unfounded. Yet this problem does exist, and for years the "German Music Council", as the leading organization, has, with the support of the Federation, the *Länder* and the local authorities, taken effective measures against this in a pincer movement, as it were: the early recognition of talent and at the same time the animation of amateur music-making was promoted by means of the competition "Jugend musiziert" (youth makes music), while in the final stage of education, between the end of college and individual employment at concerts, the engagement agency programme known as the "Federal Selection of Concerts by Young Artists" stepped in and at the same time supplied the best way to manage the targeted award of grants for further study at master course level. A "German Music Competition" has recently been added to this, which, by means of prizes, aims to step up performance to the point of a chance of success at the "International Music Competition of the Broadcasting Corporations of the Federal Republic of Germany" in Munich.

The educational assistance and allocations thus given become prior forms of the subvention culture. This, however, – as an efficient and productive system – comes to absorb many of the unbound amateur impulses at the

lower levels the more it becomes institutionalized at the highest levels; the force of momentum sets in. And thus the stabilizing subvention culture frequently becomes an impediment to the unaccustomed: active encouragement of New Music easily gets shifted onto the alibi territory of special events, and an opera première such as that of *Lear* by Aribert Reimann (born 1936) for the opening of the Munich Opera Festival is still the rare exception. For this very reason, the hardening of representative culture has long since conjured up a counter-movement of spontaneous music-making in squares and streets, in pedestrian precincts and subways. Amateur music, once to be found only in choral societies, wind instrument groups, or in the private sitting-room, is spreading. And it is undoubtedly to be welcomed if serious composers try to do justice to this development, not simply as Carl Orff (1895–1982) once did in *Schulwerk* by the simplification of instruments and musical scores, but by way of ambitious sound exercises using material which affords no prior knowledge (voice, everyday articles) – as for instance Dieter Schnebel (born 1930) does. This is because an intact musical life grows up from its base and requires the reactivating power of strong foundations just as much as the theoretical superstructure of the institutes of musical science in the Federal Republic of Germany, which, by the publication of complete editions – for instance of the works of Mozart, Hindemith, Schönberg, E. T. A. Hoffmann, Bach, Gluck, Beethoven, and Richard Wagner – in association with publishers, in turn have an effect on the practice of music. The fact that, of all people, Carl Maria von Weber, born in Schleswig-Holstein and active for many years in Dresden, whom Wagner described as the "most German of all Germans", has not yet been found worthy of a complete critical editon may be interpreted as a symptom of that historical situation which has determined the cultural heritage of the Germans since the Second World War.

Wolfgang Sandner

Important composers of the so-called "serious music" from the older and middle generation; left to right: Paul Hindemith (1895–1963), Wolfgang Fortner (1907–87), Carl Orff (1895–1982), Boris Blacher (1903–75), Karlheinz Stockhausen (b. 1928), Hans Werner Henze (b. 1926); below, the Argentinian Mauricio Kagel (b. 1931), who works in the Federal Republic of Germany, and the American John Cage (b. 1912), whose latest work for musical theatre *Europeras 1 and 2* was commissioned by the Frankfurt Opera and given its première there in the 87/88 season.

The Munich Radio Orchestra and Jan Koetsier giving a concert in Schloss Herrenchiemsee, 1970.

Concert by the Bamberg Symphony Orchestra under Heinrich Hollreiser in Schloss Neuschwanstein, 1970.

The Munich Philharmonic, conducted by Chief Music Director Sergiu Celibidache.

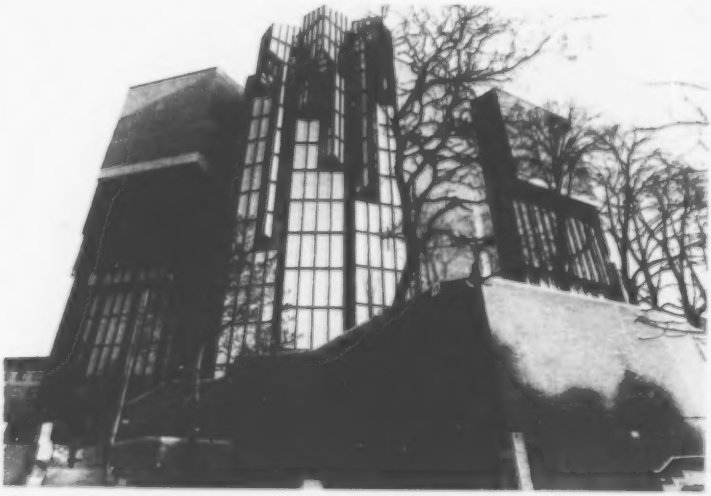
BEST COPY AVAILABLE

Conductor Michael Gielen (b. 1927), as director of the Frankfurt Opera from 1977 to 1987, helped modern director's theatre to break through on the operatic stage as well. Since the 87/88 season, he has been chief conductor of the Südwestfunk Symphony Orchestra, Baden-Baden.

Bernd Alois Zimmermann (1918–70), an outsider among the important composers of the second half of the century, whose work is penetrating ever more strongly into the awareness of the musically interested public.

Since its scandal-wreathed première in Cologne in 1965, Bernd Alois Zimmermann's *Die Soldaten* has succeeded in finding recognition as a masterpiece of modern opera to stand beside Schönberg's *Moses and Aron* or Alban Berg's *Wozzeck*. Set from the Frankfurt production in 1981; producer Alfred Kirchner, stage by Karl Kneidl, musical direction by Michael Gielen.

Unusual venues contribute to the opening-up of a new audience for the music of the 20th century: a concerto-form production of Carl Orff's *Antigone*, conducted by Wolfgang Sawallisch, in the Munich Krone Circus.



The cultural centre at the Gasteig in Munich, which, besides the Philharmonia and the city's conservatory, houses two smaller concert halls, a library, and adult education facilities.

Musical pre-school education on so-called "Orff instruments", which are particularly easy for children to handle. With his "Schulwerk", the composer and dramatist Carl Orff created an integral educational concept on a musical base, which is now disseminated throughout the world.

In small towns, too, musical life is not only to be found on radio and television: pupils of the Youth Music School in Ditzingen (Baden-Württemberg) giving their fellow citizens a serenade evening.

BEST COPY AVAILABLE

Composer Hans Werner Henze, 1981, at the desk of the Cologne Radio Symphony Orchestra.

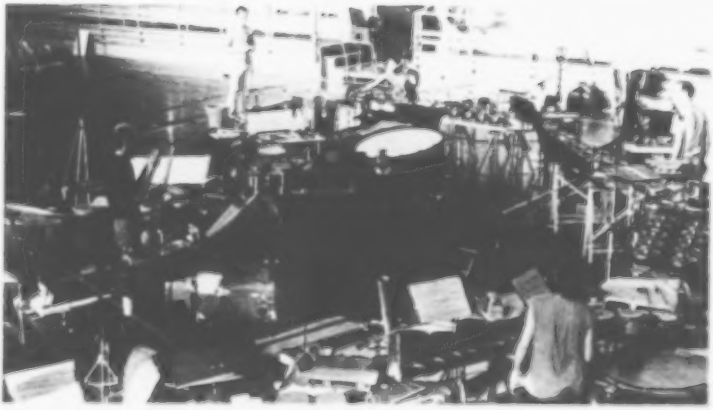
Karlheinz Stockhausen, 1977, as sound controller of his own works.

BEST COPY AVAILABLE

In 1973 choreographer Pina Bausch took over the direction of the ballet ensemble of the Städtische Bühnen Wuppertal, with which she created a new style of modern dance theatre now enjoying world-wide acclaim. Below: production photograph from *1980. A Play by Pina Bausch.*

BEST COPY AVAILABLE

The competition of the Association of German Broadcasting Corporations (ARD), held annually for alternating solo instruments and chamber music instrumentation, is one of the internationally most respected music competitions. Illustration: the prize-winners in the clarinet section, 1987, Richard Rimbert (France), Anna-Maija Korsimaa (Finland), and Fabrizio Meloni (Italy).



The "International Holiday Courses for New Music", started by W. Steinecke, have been taking place in Darmstadt (Hesse) since 1946. Every year in concerts, seminars, and workshop talks, contemporary composers present their latest works for discussion.

BEST COPY AVAILABLE

Trombonist Albert Mangelsdorff (left, at the award ceremony of the Frankfurt Music Prize of 1986) is one of the style-forming German jazz musicians in the field of free jazz. Below: Mangelsdorff at a concert of the Berlin Jazz Days, 1971.

The Thad Jones/Mel Lewis Big Band at an appearance at the Munich jazz club ▶ "Domicile", 1978.

BEST COPY AVAILABLE

As in all areas of musical life, the broadcasting corporations under public law in the Federal Republic of Germany play an important role as promoters also in jazz – here for the Free-Jazz Days in Baden-Baden, supported by the Südwestfunk.

BEST COPY AVAILABLE

German song-makers: the national counterpart to the French chansonniers, the Anglo-American songwriters, the Italian cantautori. From above left: Konstantin Wecker, Hannes Wader, Herbert Grönemeyer, Franz Josef Degenhardt, Marius Müller-Westernhagen, and Wolf Biermann, an expatriate from the GDR since 1977.

Pop-rock musician Udo Lindenberg with his "Panic Orchestra" in 1983 (right).

The band "Scorpions" in the television programme "Rock-Pop in Concert" in 1984 (below).

The shrillest phenomenon on the pop scene of the Federal Republic of Germany: Nina Hagen, who has also moved from the GDR, at an appearance in 1985 (bottom).

BEST COPY AVAILABLE

There is an old tradition of musical instrument-making and organ-building in the Federal Republic of Germany. Besides manufacturing and repairing, the activity of the organ-builder includes tuning organs and harmoniums. Our picture shows the new organ – dedicated on 27 September, 1988 – in the historic church of St. Paul in Frankfurt/Main. It has three keyboards and pedals, 45 stops, mechanical play and stop action but also possesses additional electric stop action with 128 set combinations. It was built by the Bonn organ workshop Johannes Klais.

BEST COPY AVAILABLE

Arts and Crafts

Since the turn of the century, painters, sculptors, graphic artists, industrial designers, and the traditionalist craftsmen have played a considerable part in all spheres of purpose-oriented art. During the art-nouveau era, the designing artist and the executing craftsman were seldom identical. In the 20s, the "Bauhaus", on the other hand, encouraged not only the unity of all things artistic, but also a new, artistically independent activity of craftsmen. During the same period, the workshops of the town of Halle on Burg Giebichenstein gained still more importance. In the late 20s, "arts and crafts" had already assumed a respected position.

Their tradition remained alive even during the years from 1933 to 1945. After the end of the Second World War, many older artist-craftsmen, who had already been working before 1933 and had also received international awards after 1933, became the teachers of a younger generation.

Among the traditions on which the arts and crafts were able to build in the Federal Republic of Germany was the work of the "Deutscher Werkbund", which, in succession to William Morris, revived the ideas of a new foundation of art on the basis of craftsmanship with the determination to produce good industrial and commercial design. And yet the more the work of the *Werkbund* was directed towards industrial design, the more the arts and crafts seemed to be pushed to the fringes of developments. Nevertheless, the discontent with a certain uniformity in industrial mass production has been offering continuously increasing chances for the arts and crafts in recent decades.

The favourable conditions also included the rejection of the art-nouveau type of "arty handicraft" and a differentiation of disciplines. The "arty craftsman", who pursued anything and everything, was rightly mocked, while qualified potters, goldsmiths, glass and textile artists became more and more respected. The reaction to this development is reflected in many public and private collections, each devoted to one or the other of these disciplines. In accordance with the standards of their discipline, the greatest developments have been achieved in the collections of art ceramics, with glass and jewellery collections in second place.

The differentiation of the various kinds of arts and crafts corresponds to the differentiation of the artists. Individualism became the basis not only of painting and sculpture, but also of arts and crafts. However, the marked

material orientation of arts and crafts led more rarely to that intellectualism which governed some trends in the fine arts in previous decades. In many respects, the crafts have managed to catch up with the fine arts. Their products are no longer simply sold commercially but appear in exhibitions, museums, and galleries. Moreover, increasingly comprehensive catalogues are being produced on individual craftsmen or specific groups of artistic craftsmen; they are the basis of a growing, specialist literature on ceramics, glass, textiles, and goldsmithery.

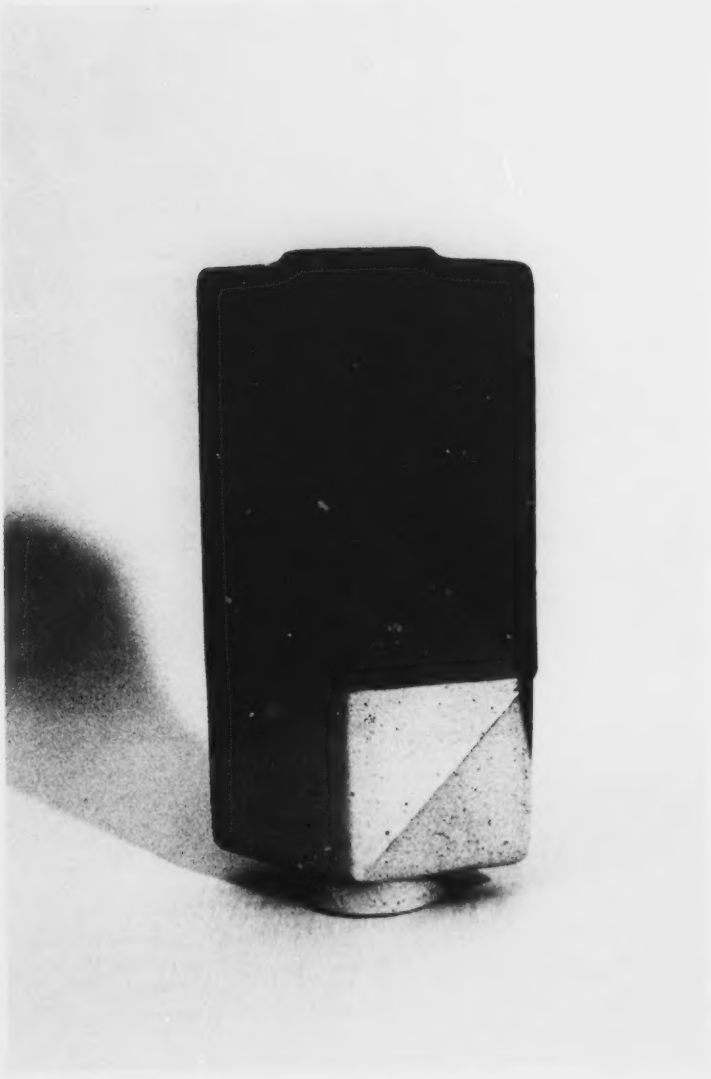
The more distinctly artistic qualification became pre-eminent over the fulfilment of functional tasks, the more the crafts came to converge with "free" art. The world of "objects", which had taken its place in the intermediate area between painting and sculpture, also made [illegible] developments possible in the traditional craft disciplines. These days [illegible] can scarcely be defined as aesthetically convincing [illegible] purpose-oriented demands are fulfilled largely by in[illegible] and German industrial design is outstandingly accomplished, especially in the areas of the home and everyday living, product design has ousted the crafts from many a curriculum in German art schools. Just recently there has been a growing realization in the schools as well that the crafts must regain importance.

Federalism in the cultural and political organization of the Federal Republic of Germany also has its effects on the crafts. In the "Association of German Arts and Crafts", the regional societies have joined together in an action body, which organizes national exhibitions at home and abroad, keeps up contacts with the World Organization for Arts and Crafts, and is active at fairs, with publications, and in public relations work. The regional effort has also made it easier for artist-craftsmen to have direct contact with the public. The Government promotes the arts and crafts by means of awards such as the Hessian National Award, which is given away annually at the Frankfurt Fair, or the ceramics awards presented biennially by the State of Rhineland-Palatinate. Parts of the prize money available are also allocated to artists who do not come from the Federal *Land* in question. Important, publicly esteemed awards of a regional character are also presented by the *Länder* North Rhine-Westphalia, Baden-Württemberg, Schleswig-Holstein, and Hamburg among others.

Despite the regional orientation of cultural policy, which is based on the Constitution of the Federal Republic of Germany, there are few regional features in modern German crafts. Only where workshops work within an inherited tradition and have over decades – and even centuries – remained in the same place, does their work reveal local or landscape-related characteristics. Essentially this still applies to a few folk-art potteries in Franconia, Bavaria, and the Middle-Rhine region.

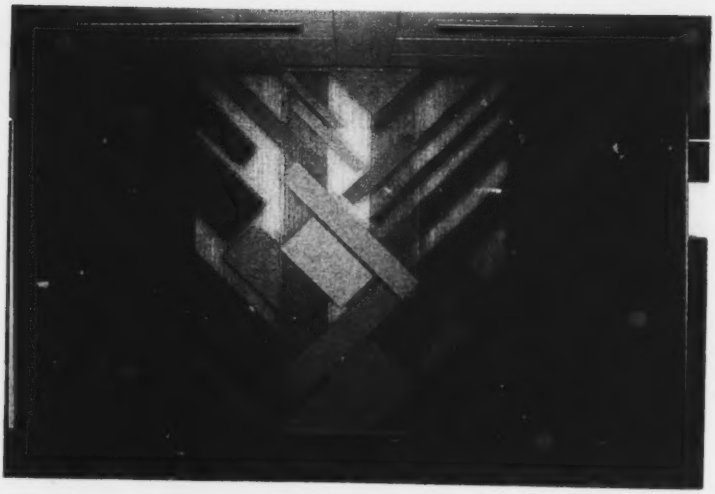
Teachers who had worked in one place for a long time scarcely ever established a local "school". Almost without exception, the pupils chose to live away from the places where they had studied, not infrequently in the countryside bordering on major cities. Consequently craftsmen of all disciplines are to be found all over the Federal Republic of Germany. The multiplicity of individual talents cannot easily be classified in stylistic categories. We shall name here only a few aspects and tendencies which seem particularly characteristic of German arts and crafts: Bauhaus, the *Werkbund*, and collaboration in industrial design have promoted rational, geometrically oriented developments, for instance in silverwork and ceramics. On the basis of scientific methodology, German ceramics achieved their internationally recognized level in glazes. Individualization encouraged free, artistic components, which dominate in jewellery, textile art, and glass. The criteria regarding aesthetics and craftmanship are remarkably strictly applied in the Federal Republic of Germany. Modern handicraft products have now become recognized collectors' objects for the museums, for instance in Berlin, Schleswig, Hamburg, Bremen, Düsseldorf, Cologne, Frankfurt, Karlsruhe, and Stuttgart.

Heinz Spielmann



Antje Brüggemann, Bad Hersfeld (Hesse): "Tall Vessel with Blue Triangle", various mixtures, 1987; stoneware, about 38 cm high.

BEST COPY AVAILABLE

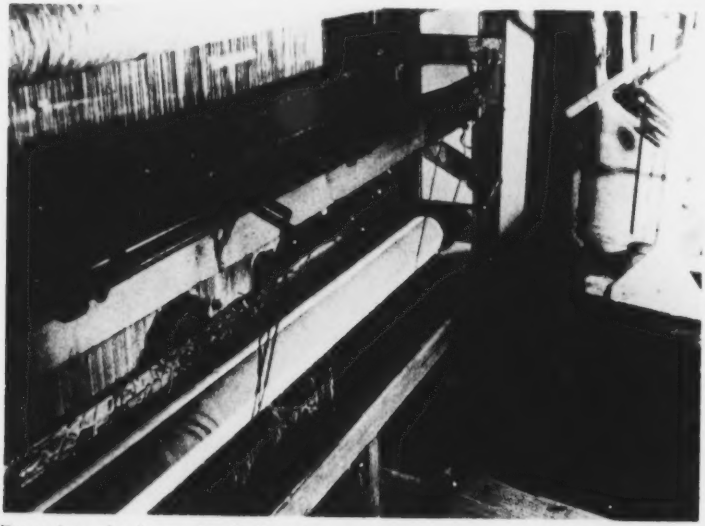


Most textile artists work to their own designs. We show here, as representative of many others, works by the Hamburg artist Anka Kröhnke which were made on commission within the "Art on Buildings" programme for the employment offices in Giessen (Hesse) and Munich. Above: "Contrary Spectrum", hemp-rope/cotton, 240 × 450 cm, 1987; below: "Inge", hemp-rope/cotton, twice 290 × 450 cm, 1985/86.

BEST COPY AVAILABLE

Ceramic objects in the border area between utilitarian vessel and free sculpture. Above: Ursela Scheid, "Bulbous Shape", 1986, porcelain, turned, striped decoration with slip containing iron and copper; stony, matt felspar glaze. Below left: Karl Scheid, "Flat Constructed Shape", 1987, porcelain, felspar glaze containing manganese and iron ore covering relief decoration; below right: Karl Scheid, "Flat Constructed Shape", 1988, porcelain, light felspar petalite glaze, linear decoration. Both artists live in Büdingen (Hesse).

During the work of weaving, the artist follows the tracing of her design cartoon stretched behind the warp threads. The step by step growth of the Gobelin can be recognized.

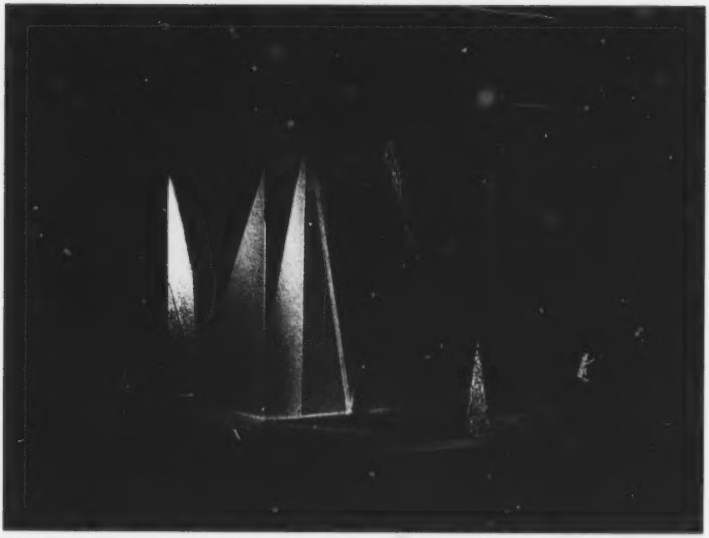


Rear view of a loom: details from bottom to top: two treadles for the reciprocal opening of the compartments (warp threads); cylinder on which the growing Gobelin is rolled up; behind this, the warp threads and tracing of the cartoon; above, the compartments and cylinder with the mounted warp threads.

BEST COPY AVAILABLE

Isgard Moje-Wohlgemuth, Schwanewede near Bremen: "Glass Cylinder", 1988, height about 14.5 cm.

BEST COPY AVAILABLE



Willi Pistor, Hadamar (Hesse): "Glass Object", 1987, cut, 26 × 27 × 17 cm.

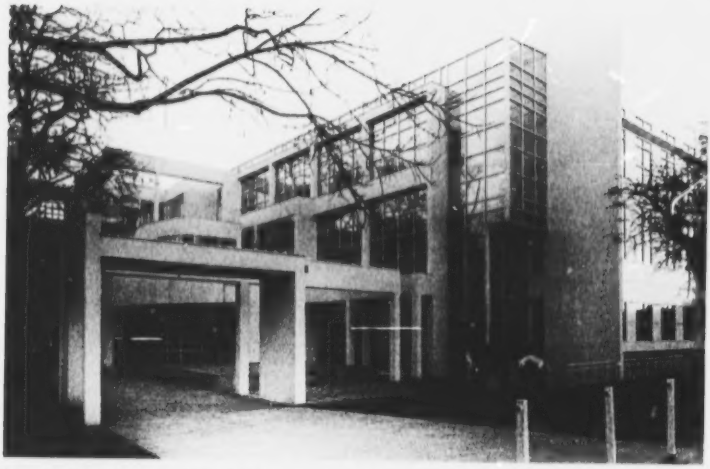
Ulrike Bahrs, Munich: "Turquoise Spiral", 1987, ebony, ruby glass, turquoise, silver, and gold.

BEST COPY AVAILABLE

Oberammergau wood-carver at work.

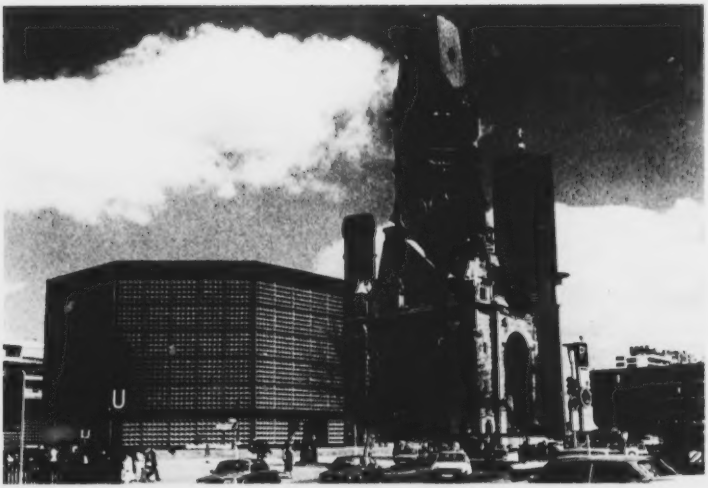
Wood sculpture and wood carving are crafts which have developed in Southern Germany in particular. From time immemorial, wooden sculptures of high quality have been created here, mainly on Christian themes.

BEST COPY AVAILABLE



Founded in 1977, the Frankfurt Museum of Arts and Crafts was able, in April of 1985, to acquire this spectacular new building erected on the "Museum Bank" by the New York architect Richard Meier, whose origins are German. The museum's collections at present comprise about 30,000 objects and are divided up into four sections for European, East Asian, and Islamic art as well as book-making and calligraphy.

Founded in 1877, the Museum of Arts and Crafts in Hamburg is thus a full century older. Since then – almost without interruption – an annual show of the output of craftsmen from Northern Germany has taken place. The photograph shows an exhibition hall at the annual fair in 1987.



The past as a warning to the present: the ruins of the Kaiser-Wilhelm Memorial Church in Berlin (West), built in 1891–95 and destroyed in the Second World War, were incorporated into the new church designed by Egon Eiermann in 1960/61. Today not only the ruins but also the reinforced-concrete structure of the modern church, corroded by air pollution, is in need of extensive repair and consolidation measures.

The satellite town "Märkisches Viertel" in Berlin (West), built in 1965/70 by various architectural bureaux at home and abroad in accordance with an urban development plan by Senate Building Director Düttmann. The number of floors and hence the density of population were increased at a later stage: this impaired the living quality and gave rise to criticism.

BEST COPY AVAILABLE

Architecture and the Preservation of Historical Monuments

Architecture

After the Second World War, modern German architecture had great difficulty in finding a convincing new character of its own, since the tremendous destruction – some towns were in ruins to the tune of 80% of their buildings – initially enforced a form of reconstruction in which beauty was not considered: a roof over one's head was the most important thing.

The dictatorship of the National Socialists had had such a strong effect that no further attempt was made to link up again with the progressive tendencies in the German architecture of the 20s. As soon as economic conditions allowed, architects focused on the "international style", which came from the USA and later from Scandinavia as well to influence the new way of building in the rising Federal Republic.

Accordingly scarcely anything that was built at that time had original strength and meaning. A typical example is the collection of unrelated adjacent residential buildings in the "Hansaviertel" in Berlin (West), which were designed by the then most famous architects in the world for the "Interbau 1957". These architects still believed in the clean-cut residential town amid greenery with tower-blocks in the park. Not urban "spaces" were designed, but "surfaces" decorated in an arbitrarily formalistic way with high and low building typologies.

Moreover, the technically feasible also appeared as the desirable. The "car-friendly town" was not simply a theoretical model: it was not felt to be inhuman but quite natural to subject the town to traffic rather than the other way round. And the design principles adopted from America were handled more and more rigidly: Louis Sullivan's famous formula "form follows function" was, however, taken so literally that soon only function and no comprehensible, let alone unique form whatsoever was recognizable in architecture.

In accordance with this view that technical progress above all was the social motivating force, the architects Helmut Hentrich and Hubert Petschnigg designed the modern Düsseldorf symbol, the "Thyssen Tower-Block" (1960). Cool and elegant, self-assured and yet anonymous, these three slender glass panes, set in staggered parallel, signalize perfect, clear harmony: architecture without blemish, but also without soul.

How different, on the other hand, was the eruptive, contradictory, unfinished "Philharmonia" in Berlin (West) by Hans Scharoun (1963), which transformed music into architecture. The roofs have movement and the façades several faces at the same time; the hall resembles a vineyard, and the staircases are a spatial adventure. But the Philharmonia is a unique case. Only here could Scharoun, the champion of "organic building", realize his vision almost without compromise. Contemporary tendencies were running in a different direction, typified by the "Gallery of the 20th Century" in Berlin (West) by Ludwig Mies van der Rohe (1968), quite close to the Philharmonia: really no more than a noble, black, flat roof, supported by technically fascinating slender steel supports with mobile joints. The façade is so to speak "nothing", immaterial, merely glass. The extent to which Mies van der Rohe regarded this modern-classical temple of art as a work of art in itself is demonstrated by his contempt for its function, because he banned the actual museum into the cellars so that the purity of his creation should not be obscured by "contents". In this he preceded many post-modern architects.

For the time being, however, this building remained a special case, because meanwhile German architects had discovered the "new brutalism" for themselves and were celebrating veritable orgies with plastically shaped concrete. Hundreds of new churches became more or less successful monuments to a new expressionism.

This style reached its undisputed peak with Gottfried Böhm's townhall for Bensberg near Cologne (1964). The modern "fortress" lies like a crown on the heights of the little town. Movement becomes form. There is no longer any valid grid, and complicated rhythm, instead of a uniform beat, determines the subdivision of façades and the arrangement of volumes. In perverted form, concrete brutalism has in its day become accepted even for residential buildings: for instance, the planners of the "Märkische Viertel" (1965) in Berlin (West) piled up sheer mountains of residences, with jagged silhouettes up to the twenty-second floor, quite without reference to the real requirements of the people "accommodated" there, who would really prefer to live close to the earth, below the treetops. Criticism of the *Märkische Viertel* brought a change of trend: people began to remember the long-scorned form of living round courtyards and the spatial effect of streets enclosed on both sides (the Steilshoop Settlement in Hamburg). Even the very low-rise but clustered form of housing came into play again (Volkardey Residential Park in Ratingen by Peter Volkamer and Franz Wetzel, 1974).

Apart from these general tendencies in the 70s, there were of course always individual achievements in German architecture, which either triggered further developments and imitations or remainded admired exceptions: for instance, the "four-cylinder" suspension tower-building for the "Bayerische Motorenwerke" BMW in Munich by Karl Schwanzer (1972), the cheerful

tent architecture with the swinging cable roofs over the Olympic Park in Munich by Günter Benisch and Partners (1967/72, based on the experience of Frei Otto), Egon Eiermann's "office goblets" for Olivetti in Frankfurt (1972), the precisely cut composition of gold glass office-block prisms for the administration of the German Health Insurance in Cologne by F. W. Kraemer, Günter Pfennig, and Ernst Sieverts (1970), the graceful, transparent school buildings, again by G. Benisch and Partners (Lorch, 1973; Dachau, 1975; Rothenburg, 1979), and the artistic design of Constance University campus (1972).

In the 80s the scene was set for everyone to experience the late-capitalist "anything goes" attitude in architecture. Many are the forms invented by the architect as "homo ludens" in his striving towards the "reintroduction of the past into the present" (Johannes Berger). Neo-rationalists – influenced by the Italian Aldo Rossi or the Spaniard Ricardo Bofill – compose, from historical "type-elements" or archetypal forms (pillars, temple pediments, stoa, rotunda, campanile), ever new "ensembles" for commerce and trade, culture, education, or leisure; the contents are often interchangeable. Other "post-modern" architects – just like stage designers or creators of fashion – cover old and new buildings of the most varied functions with a decor which recalls the eclecticism of the founding period. Even façades, roofs, entrance halls to high-rises are adorned with "set pieces" and "quotations".

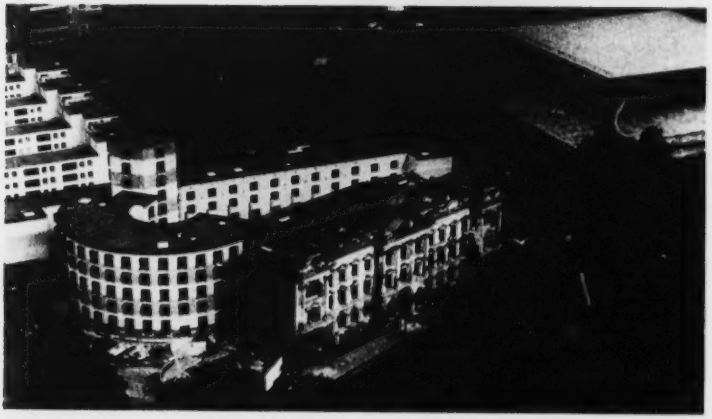
Berlin (West) and Frankfurt are at present the most preferred scenes of building activity, in which architects from all over the world take part: the former capital is making efforts to remain attractive as the "European Culture Centre 1988" after the International Building Exhibition IBA (1984–87) and the city's 750th Anniversary (1987). Further noble "solitaires" or complexes are placed in immediate proximity to the Berlin Wall and the *Reichstag*, the Philharmonia and the National Gallery such as Edgar Wisniewski's Chamber Music Hall (1987/88), based on a "leading idea" of H. Scharoun (1972), the Science Centre by James Stirling (1988), the German Historical Museum (first prize in the architectural competition of 1988: Aldo Rossi). Meanwhile, after the spectacular museum and cultural buildings on the Schaumainkai and round about the Römer (the historic town hall), Frankfurt is preparing for the Single European Market with a new series of high-rises on the fairground such as the "Fair Gate" by Oswald Mathias Ungers and the "Fair Tower" by the German-American Helmut Jahn.

In comparison to such architectural achievements, the initiatives to advance ecological or participatory ways of building and to apply appropriate construction techniques and materials appear rather modest. Yet precisely these initiatives would deserve increased support nowadays as being part of a comprehensive strategy to preserve natural resources.

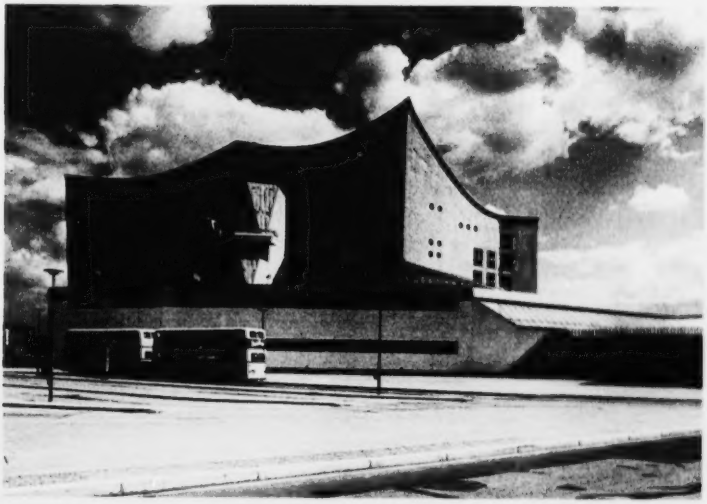
Peter M. Bode/Ingrid Brock

One of the most significant high-rise office buildings of the 70s was built on the edge of the Olympic grounds in Munich after the plans of the Austrian architect Karl Schwanzer (1972) in order to house the administration of the Bavarian car manufacturer BMW.

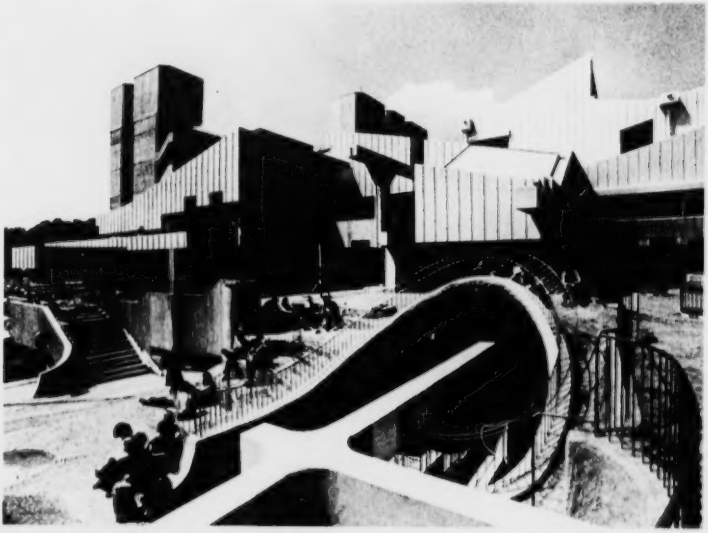
The Thyssen-House in Düsseldorf (1960); architects: Helmut Hentrich, Hubert Petschnigg, and colleagues.



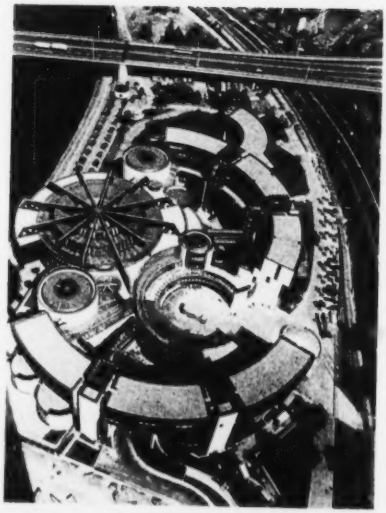
The new Science Centre in Berlin (West): stoa, amphitheatre, campanile, and church are conjured up by the British architect James Stirling in the complex, completed in 1988, in the Tiergarten district. The right side of the photo shows the "Gallery of the 20th Century" by Ludwig Mies van der Rohe (1968).



Hans Scharoun's Philharmonia (1963) in Berlin (West), is regarded as the most important example of organic architecture.



Forum and mensa of the University of Constance (Baden-Württemberg), designed by architects Eugen Schneble and W. von Wolff, 1970–73.



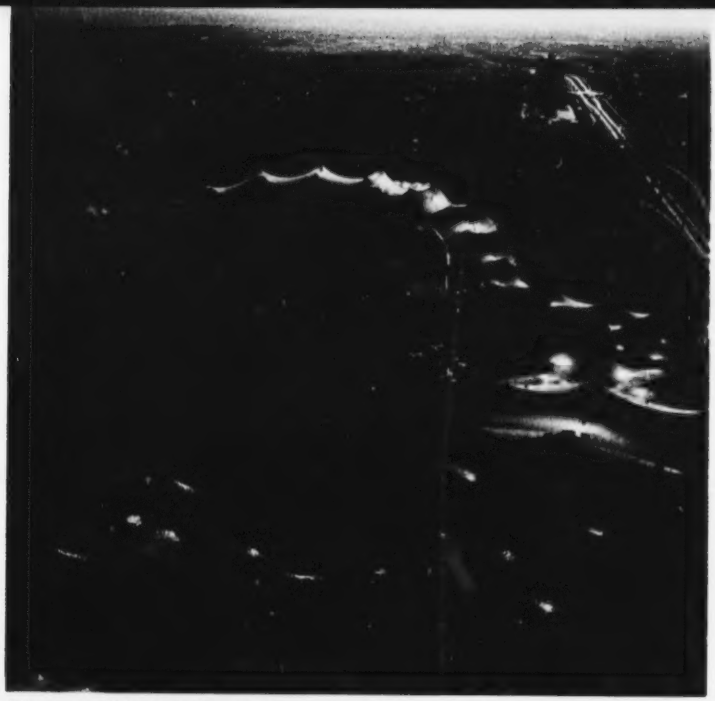
Architecture as the symbolization of democratic institutions: the new building for the North Rhine-Westphalian Parliament in Düsseldorf, opened in the autumn of 1988, presents the plenary chamber as the sun encircled by the rooms for the parties and committees as if by planets. The outer circle segments house the offices of the members of parliament. Architects: Fritz Eller and Partners.

Frankfurt/Main: view of the city from the cathedral tower across the western Römerberg. Left foreground: rotunda of the Kulturschirn (architects Bangert, Jansen, Scholz, and Schultes, 1987); on the right, Technical City Hall (Bartsch, Thürwächter, Weber, 1972); in the centre, the gabled houses of the Römer (historic town hall), repaired after war damage, and St. Paul's Church (new interior by Schwarz and Krahn, 1949, see also page 94). A ring of high-rise buildings characterizes the skyline from the Main to the Fairground/West End.

Frankfurt/Main: view from the cathedral tower over the southern Römerberg with a row of post-modern town houses in the Saalgasse and residential buildings of the earliest post-war period (the photograph joins up with the left side of the one on page 113). Beyond the Main, the so-called "Museum Bank" on the Schaumainkai.

BEST COPY AVAILABLE

The town hall of Bensberg near Cologne (North Rhine-Westphalia) represents a climax in German "New Brutalism". The modern crest of the town incorporates the remains of an old castle and follows the line of its former walls; it seems almost too massive for the little half-timbered town at its feet. Architect: Gottfried Böhm, 1964–67.



View across Munich's Olympic Park, with swimming stadium and Olympic hall under the tent roof in the foreground, the great Olympic stadium and the cycle stadium to the left in the background. Overall planning for the Olympic Games of 1972 and tent-roof construction by architects G. Behnisch & Partners, 1967–72.

Two energy-saving houses in Tübingen (Baden-Württemberg): highly heat-retaining walls made of Ytong brick, optimized roof slopes, and the greenhouse effect of the glass section attached to the south front allow solar energy to be used so effectively that the cost for additional heating per house and year amounts to only 500 DM (1986); project by LOG ID Grüne Solararchitektur, D. Schempp, 1985.

BEST COPY AVAILABLE

Preservation of Historical Monuments

After the Second World War, the preservation of historical monuments in the Federal Republic of Germany was faced with almost insuperable tasks, given the paucity of funds then available.

First of all, difficult safety measures on almost all the important cathedrals and churches in the bombed cities had to be carried out, followed by extensive reconstruction. On this occasion, an earlier version, regarded as more valuable, was often reconstructed (e.g. St. Michael in Hildesheim), or part of the construction was carried out in the old styles, but with modern materials; roof trusses of reinforced concrete took the place of timber elements. Secular buildings were more often subjected to far-reaching alterations: their interior was divided up in a completely new way (Hanover Opera House), or destroyed sections were erected in modern styles (Germanic National Museum Nuremberg). Even the rehabilitation of destroyed city centres did not always link up with tradition. Examples of reconstruction according to old plans – such as the principal market square in Münster – or of the preservation of the historical town structure with its street network and building lines, with characteristic roof shapes and local building materials – such as in the reconstruction of Nuremberg – are rare. On the contrary, the majority of the local building and planning authorities seized the opportunity for urban redevelopment; the plans for Hanover by Rudolf Hillebrecht were considered a model in their time.

Today, at the end of the 1980s, monument protection presents a many-sided picture. A number of new fields of activity have arisen.

Now as before, concern for the *outstanding monuments* absorbs the greater part of the expert services. This is no longer by any means a case of ordinary building maintenance against natural wear and tear, or of simple protective measures against damage; it now involves the development of modern conservation methods of a chemical, physical, and constructive nature against accelerated processes of deterioration brought about, for instance, by increased air pollution and the vibration of street and air traffic. The solution of problems of this nature (stone conservation, consolidation of foundations, installation of protective glazing for medieval stained glass windows) calls for close cooperation with scientific and technological disciplines. A number of specialized institutions came into being, which today can already call on a wealth of experience. Besides workshops for the restoration of moveable works of art, some regional monument offices maintain their own research facilities – an example is the Bavarian Regional Office with its central laboratory for stone conservation in Schloß Seehof near Bamberg.

The constantly increasing restoration work on the major *cathedrals* is carried

out or coordinated by on-site shops. This type of work is seen at its most extensive at Cologne Cathedral: the replacemant of crumbling sandstone by more resistant basalt lava here approaches the level of gradual rebuilding.

Among the major projects of monument preservation there are also the reconstruction of historical interiors of churches and monasteries, castles and town halls: earlier conversions and frequent overpaintings of frescoes often make decisions as to a specific interior decoration difficult. Aesthetic aspects and those which add up to historical documentation have to be considered equally nowadays. As exemplary measures regarding *moveable works of art*, we can point to the restoration of the "Angelic Greeting" by Veit Stoss in the Nuremberg Church of St. Lorenz for the Dürer Year 1971 and the "Triumphal Cross Group" by Bernt Notke in Lübeck Cathedral. The decisions about conservation measures were based on the results of a systematic study of the origins and history of these polychrome wooden sculptures; the work on both was executed in an ad hoc workshop, supervised by an international team of experts.

A new branch of monument preservation arose with the protection accorded to *technical monuments* and to the collection of evidence of *industrial culture*. Early functional buildings such as machine-shops, water towers, mining plants, or railway stations are especially threatened by delapidation and demolition, since, owing to their specific use-oriented construction, they can only be adapted to modern methods of production or new functions with great difficulty. Even the many once spectacular landmarks of civil engineering are no longer capable of meeting present-day requirements and have finally to be replaced by new constructions on the same site.

Interdisciplinary cooperation is necessary above all in the field of *urban preservation and the protection of sites*. During the building euphoria of the 60s, many communities whose old centres had survived the war without major damage followed modern concepts of urban renewal: they consisted of the one-sided concentration of department stores, banks, insurance offices, and public administration in the historic centre and a correspondingly extended system of development for motorized traffic. This resulted in the depopulation of inner city areas, a state of affairs which cannot be concealed even by the generously conceived pedestrian precincts. Ultimately countermovements were called into being: in many cases initiatives were undertaken by the citizens themselves, who were directly affected by radical and speculative measures. However, the preservation of urban living space with its multiplicity of functions and human-oriented scale cannot be the task only of those affected or those concerned with the preservation of monuments, but must become the concern of the whole community and enter into its planning. Naturally it is not possible to apply the same principles to urban conservation as to the restoration of monuments. The preservation of

structural features and housing typologies should remain to the fore, even when historical substance is replaced by new buildings. Reservations with regard to many methods of "townscape preservation" have been expressed: they often concentrate only on "face lifting" and colour layout of street elevations, behind which the authentic structure has long been removed and replaced by inappropriate constructions. Behind the sub-divided exterior of former or imitative residential buildings, the usual business and office facilities are concealed, right up to the roof.

Greater attention is now also needed for the preservation of early *workers' housing estates* and historical *village centres*. Owing to the locational changes of industrial enterprises and the restructuring of agriculture, these testimonies to the life, work, and culture of whole classes of the population are at risk of extinction. Museums for local history and open-air museums can take on only a selection of objects, but can scarcely present major social and environmental contexts.

The preservation of monuments in the Federal Republic of Germany comes under the independent cultural authority of the *Länder*. After the Second World War, the *Länder* passed laws on historic preservation, adapted to the broader concept of the monument. The authorities responsible are the Regional Monument Offices or regional curators. Many cities with a significant building heritage also run their own local monument offices or appropriate sections in their building or cultural authorities.

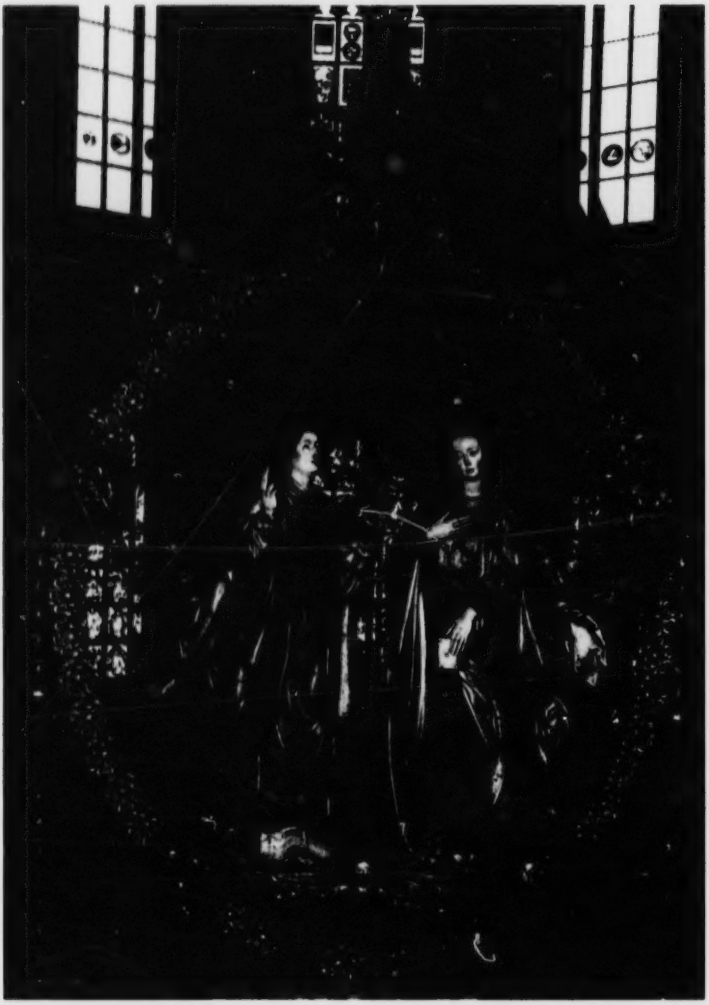
The system of preservation of monuments in the Federal Republic of Germany is represented externally by bodies such as the German National Committee for Monument Protection under the Federal Minister for the Interior, the German National Committee of ICOMOS (International Council of Monuments and Sites) and the German Commission for UNESCO. Reports on their problems and the results of their work are given in the specialist journals *Deutsche Kunst und Denkmalpflege* (Munich/Berlin), *Das Münster* (Munich/Zurich), *Burgen und Schlösser* (Braubach am Rhein), *Die Alte Stadt* (Stuttgart), *Bautenschutz und Bausanierung* (Cologne), *Zeitschrift für Kunsttechnologie und Konservierung* (Worms), *Maltechnik-Restauro* (Munich).

Ingrid Brock

The former monastery church of St. Michael in Hildesheim (Lower Saxony), built between 1007 and 1033; above: condition after the damage inflicted in the Second World War; below: reconstruction (1961) as a return to a scientifically established ideal form. In 1986 St. Michael's was included in the UNESCO World Heritage List.

The Historical Museum am Hohen Ufer in Hanover (architect Dieter Oesterlen, 1966): the staggered sections in the modern facade follow the old course of the street and correspond with the few historic half-timbered houses which could be saved after the Second World War.

For the restoration of this town house in the Lower Franconian town of Marktbreit (Bavaria), the owners received the 1988 Monument Award of the Hypo Cultural Foundation Munich. The photographs show the half-timbered structure on a ground-floor of stone before and after restoration.



The "Angelic Greeting" in the hall choir of the St. Lorenz Church in Nuremberg, carved in 1517/18 by Veit Stoss. Up to nineteen restorers from Germany and abroad worked for one and a half years under the direction of the Bavarian Regional Office for the Preservation of Monuments on the restoration of the limewood sculpture, which weighs 10.5 hundredweight and is suspended freely. The work was concluded in time for the Dürer Year of 1971.

BEST COPY AVAILABLE

The "Burgviertel" in the historic centre of Nuremberg, eighty per cent of which was destroyed in the Second World War. In 1950 the Town Council had already laid down guidelines for its reconstruction, which prescribed the extensive preservation of the original street network, the height of buildings, specific roof shapes and slopes, etc., thus ensuring that the town regained its external physiognomy.

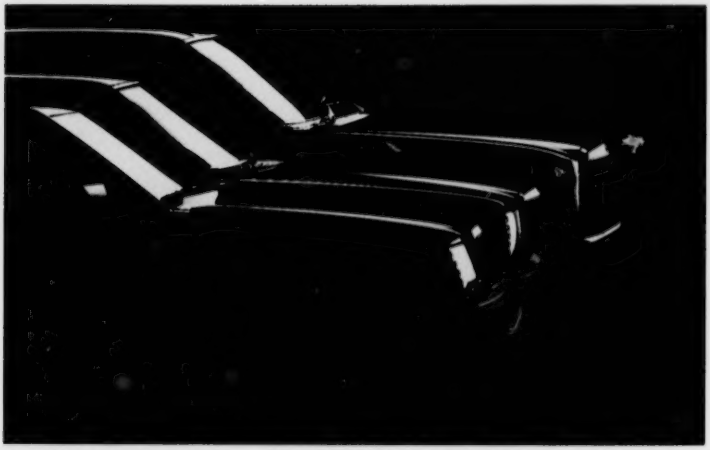
Regensburg in Bavaria: the old town, covering 177 hectares, the centre of which goes back to a Roman camp, was placed under protection on the basis of the Bavarian Law for the Preservation of Monuments in December 1975. This conservation area includes 1050 individual monuments, predominantly from the medieval golden age of the town.

BEST COPY AVAILABLE

Rapidly increasing erosion is threatening more and more of the existing historical monuments, especially masonry, stained glass windows, and open-air sculptures. For several years extensive programmes for research into possible causes and methods of conservation have been financed by the Federal Ministry for Research and Technology in Bonn and by the German Research Association (DFG).

The example shows a detail from the sculpture of the crucifixion by Hans Backoffen (approx. 1500) in Bad Wimpfen, District of Heilbronn (Baden-Württemberg). The apparent damage consists mainly of the flaking-off of a thin surface layer, powdery decay, and flowering residue, and is probably the result of aggressive solution and the influence of sulphates.

The "storage town" in the harbour is one of Hamburg's atmospheric districts. Some of these storehouses, in which coffee, spices, carpets, and other commodities have been handled since the end of the previous century, still maintain their original function. Their future use is one of the most urgent problems of industrial archaeology.



Continuous further development of form, retaining basic elements which symbolize the identity of the firm: comparison of the front section of Mercedes limousines vintage 1968, 1977, and 1987.

With the "Transrapid" express traffic system new techniques are being tested. The planning and coordination of this joint project by several firms confront the designer with special problems (design: Alexander Neumeister, Munich).

BEST COPY AVAILABLE

Design

In the major industrial nations, classical modernism as the expression of the structuring of all spheres of life found its valid form in the years from 1920 onwards. In Germany a crucial focus of the new ideas was the Bauhaus, founded in 1919 by Walter Gropius as a "College for Design", which dealt with every area of human requirements. This affected industrial mass production of everyday objects as well as architecture, concepts of contemporary fashion and living, and finally representation in graphic and photographic form, the design of the media.

These days, the Bauhaus school is often seen as the source of an exclusively techno-rational, "functionalist" design, but its members were by no means an undivided group with uniform ideas of proper form and proper content – on the contrary, they operated in a very lively experimental workshop, in which approaches to practically all the design concepts now current were developed. Direct confrontation with the trends of the fine arts also made its mark: Wassily Kandinsky, Paul Klee, and Laszlo Moholy-Nagy were Bauhaus teachers.

With the year 1933, the Bauhaus also came to an end: freedom of thought did not correspond to the National Socialists' sole claim to design and programmatic self-portrayal. But in certain areas, National Socialism too considered efficiency and rationality desirable, and besides a style of design characterized by imperial pomp, prestige, and impressiveness, there are designs for the office of "Beauty of Work", which in reality followed the methods of the officially condemned ideas of the classical modernists, thus also those of the Bauhaus. Its most important leading figures emigrated in 1933, Walter Gropius, Herbert Bayer, and Laszlo Moholy-Nagy working at the "New Bauhaus" in Chicago. In Germany modernism had for the time being come to an end.

After 1945 another "College for Design" in Ulm took up the Bauhaus tradition, which was still definitely modern. In 1955 the college was officially founded after a long period of preparation and moved into its own building, whose architect, the Swiss Max Bill, was also its first director. It was at that time that the English word "design" began to be accepted in German linguistic usage as well, at first only for technological industrial products and only later in the wide range of meaning common today. For a long time, modern design was almost identical with the Braun-Company products, whose appearance was influenced by Ulm designers.

In 1968 "Ulm" too was at an end: whether because of external resistance of a conservative environment or rather because the institution had exhausted itself in too many internal debates, is still the subject of controversy. In any case, the sober, functional Ulm style did not exactly correspond to the popular trends of the young Republic with its explosion of multiplicity of form: kidney-shaped tables, jacaranda wood, brass, and formica recalled a late version of art nouveau, while, on the other hand, imitative historical styles adapted from period furniture dominated the concept of a cosy home. Accordingly, notions of the correct understanding of design then underwent very diverse developments, from a strictly functional design for innovative products of the capital-goods industry to dainty forms of self-portrayal in the personal sphere – all variants became possible and legitimate: design is as manifold as people's ideas of what is right or important, and a reappraisal of the long-ignored design style of the 50s was eventually inevitable.

As a collaborator in a team, the designer naturally cannot rely only on subjective feelings. He must deal with the framework of technological and economic conditions; aerodynamics determine the shape of fast transport, and ergonomy is the basis for designing a place of work – the designer in industry must know about the normative conditions of his working field and understand the workings of the division of labour. Since design as a qualifying factor is constantly gaining in importance, he should also have a good knowledge of the international markets: it is not uncommon for the design of American or Japanese products to have originated with German designers, who for their part may turn to the finest achievements of Italian designers – an international style is coming into being, in which national qualities set the special emphasis.

The designer has more freedom regarding products intended for the private home: here, with unique objects, he can risk experiments in design which are more usually allocated to the field of fine arts. But with increasing standardization and levelling of technical standards, the demand for unusual and eccentric design is also growing. Objects that previously stayed in the drawer as toys, now advertise the wealth of ideas and originality in design, which, however, cannot simply be reproduced at will either, and, as reproductions of originality, are carried to the point of absurdity.

Clothing, the object closest to the human being in every sense, demands every conceivable expression of individuality from fashion design: what appeals is allowed, and the ideas of what appeals are changing faster than ever. German fashion design, which traditionally had more of a reputation of modelling itself on Paris or Rome, developed an increasingly individual profile in international competition. Enterprises such as Boss or Escada have in a short time achieved a considerable reputation in the field of sophisticated

ready-to-wear clothing. Between this field and the experiments of the *"scene"*, lies a wide area, in which, just as in product design, the designer stock markets have made themselves felt – stock markets where, besides the traditional presentations of new fashion, the rising generation has the opportunity to show its proposals for what will be possible tomorrow.

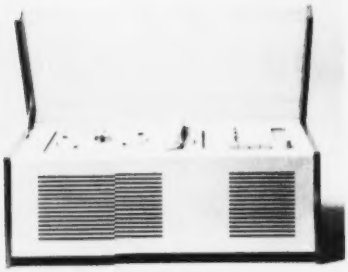
The spreading of the design trends would be unthinkable without the media and visual representation: the photographic designers, usually in collaboration with graphic designers, have the job of depicting products, of mediating between manufacturers and clients, and of congenially interpreting and advertising the ideas and concepts of the product and fashion designers. They present their themes in a subjective, personally appealing way. To the graphic designer in particular, an inexhaustible repertoire is available for the realization of his ideas: from typography to naturalistic representation, from photography to collage and computer animation – such is the range of the technical possibilities for visual representation.

The design professions influence our everyday environment in many and various ways, and they give to the objects their sensorily perceptible form. Both in the positive and in the negative sense, it also follows that they bear a special, substantial responsibility. But they do this neither more nor less than anyone else who – in a highly differentiated industrial culture characterized by the division of labour – contributes his bit to shaping it – but the designers play an extremely interesting role in this.

In order to supply a sense of direction in the bewildering multitude of possibilities, the Federation of Freelance Photographic Designers publishes annuals, in which its members present themselves through typical examples of their work, while the annuals of the German Art Directors Club show the works of graphic and photographic designers, selected by a jury as outstanding achievements. Information about current trends in fashion design is provided by the fashion fairs in Munich, Düsseldorf, and Berlin; and a selection of industrial design chosen by a jury is compiled in the catalogues for the annual special show "Good Industrial Design" of the Hanover Fair as well as of the design centres in a number of Federal *Länder*.

Reinhold L. Hilgering

Functionalism in the Third Reich: telephone by Siemens & Halske, Berlin, 1936. With insignificant changes this casing was produced until after 1960.



Functional forms in the fifties: Phonosuper SK 4/SK 5 by Braun Co. Ltd., the famous "Snow-White's coffin", designed by Hans Gugelot and Dieter Rams.

Food photography 1985: subtle colour nuances in Low Key are intended to arouse the appetite for the prefabricated Lufthansa menu. (Design: Klaus Wille).

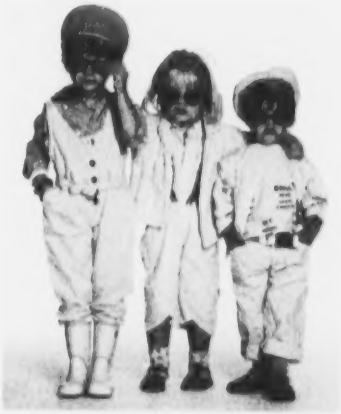
BEST COPY AVAILABLE

Beautiful men, beautiful fashion, beautiful pretence: photographic, communicational, and fashion design work hand in hand in this advertising motif to confirm a questionable male role-stereotype.

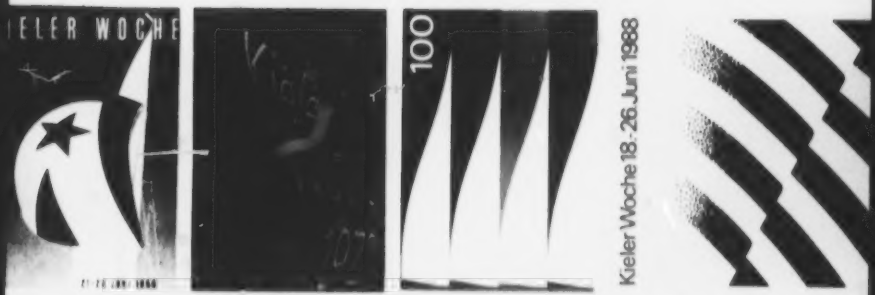
BEST COPY AVAILABLE

Casual adaptation of the styles of classical elegance: from the Escada and (on page 131) Boss collections of 1988/89.

Experimental products of the fashion scene: punk outfit combined with knitwear, shown at the annual Munich "Avant-Garde" fair.

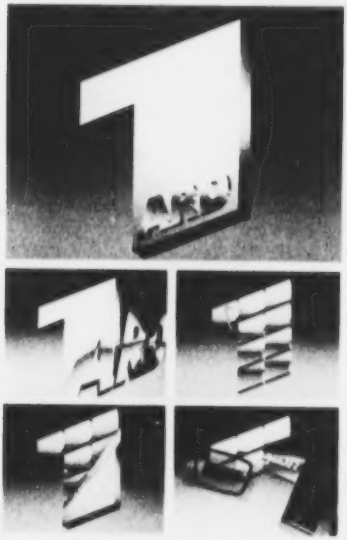


Children's fashion: what appeals is allowed, and photo-designer Sigi Bumm joins the cheerful game.



The posters of the "Kiel Week", an annual sailing event, document the development of contemporary style in graphic design.

Posters may also be concerned with questions of social interest. Using very simple means, Manfred Spies and Hagen Drasde call attention to the dangers of drinking and driving.



Achieved with the latest computer graphics: the new imprint of the ARD television channel and some stages of animation.

Light-heartedness and wit: the "Pink Elephant", central figure in an advertising campaign for the German National Railways.

Studios and outdoor grounds of the Bavaria Studio Company, one of Europe's last big film factories in Munich-Geiselgasteig. Top left (can also be seen in the top left-hand corner of the aerial photograph), the scenery for the "Berlin Street" built for Ingmar Bergman's film *The Serpent's Egg* and also used in Rainer Werner Fassbinder's television film of Döblin's novel *Berlin Alexanderplatz*. Top right, the dragon Fuchur, built as a mobile model for Wolfgang Petersen's film of Michael Ende's *Never-Ending Story*.

BEST COPY AVAILABLE

Film and Television

Film

Early in 1976, the lead story in the news magazine *Newsweek* was headed "The German Filmboom", but the success of German film, which in 1979 also became apparent abroad with Fassbinder's *The Marriage of Maria Braun* and continued with the international success of Volker Schlöndorff's film of Grass' *Tin Drum*, was the outcome of a difficult development. It began with a manifesto: in 1962 during the West German Short-Film Festival in Oberhausen, young directors announced their claim to create the new German film. Their promise could not be fulfilled for years: the gap torn by National Socialism in German film culture was too great – the deficits of national production during the 1950s were too severe. And the discomfort of future cineasts regarding the representatives of a production which was provocatively known only as the "schmalz cartel" was too radical: viewed artistically, the young German directors began as an orphaned generation.

Although the first attempts to deal with the recent past had already begun in 1947 with films such as Käutner's *In jenen Tagen* or Harald Braun's *Zwischen Gestern und Morgen*, the productions seldom achieved a critical political analysis. In the fifties and up to the mid-sixties, comedies, musical films, family dramas, and sentimental regional films predominated. Despite a few successful light entertainment films by Helmut Käutner (e.g. *Der Hauptmann von Kopenick*, 1956, *The Devil's General*, 1955), Kurt Hoffmann (e.g. *Wir Wunderkinder*, 1958, *Das Wirtshaus im Spessart*, *Schloss Gripsholm*, 1963), and Harald Braun (e.g. *Nachtwache*, 1949), German films increasingly fell behind in the face of the attractions of American cinema. Approaches to a committed cinema were but exceptions: Rudolf Jugert's *Nachts auf den Strassen* (1951), for instance, or *As the Devil Came at Night*, 1957, produced by Robert Siodmak, temporarily returned from exile in America.

The first more energetic efforts at renewal came from people who were then outsiders. In 1959, the Swiss Bernard Wicki made the anti-war film *The Bridge* in the Federal Republic of Germany. As early as 1957, the Stuttgart

neurologist Ottomar Domnick together with the author Hans Magnus Enzensberger had, with avant-garde visual means, depicted the psychological isolation of modern urban man in *Jonas*. In 1962, the Austrian Herbert Vesely provoked vigorous discussions with his film version of *Das Brot der frühen Jahre* by Heinrich Böll.

The decisive new beginning had its origins in 1966/67. The "new German film" gained meaning – comparable to the French *nouvelle vague*. The "Committee for the New German Film" played a considerable part in this. Founded by decree of the Federal Minister of the Interior and later financed by the Federal *Länder*, it is still supporting the debut of up-and-coming directors today. Among them at that time was Alexander Kluge, who – with *Taking Leave of Yesterday* – was one of the first to fulfil the promise of a new film language, made in the Oberhausen manifesto. In his treatment of this nation's present-day problems and by showing, as an example, a young woman immigrant from the GDR, who comes into conflict with Western society, Kluge created a montage of documentary and fictitious scenes and observed with curiosity, where other directors simply tried to provide proof for their own theories. Closeness to documentary style was characteristic of this first wave of films, which also included Edgar Reitz's *Mahlzeiten*, Ulrich Schamoni's *Es*, Peter Schamoni's *Close Season for Foxes*, Haro Senft's *Der sanfte Lauf* and, to a limited degree, also Jean-Marie Straub's innovative film *Not Reconciled* adapted from Böll's book *Billiards at Half Past Nine*.

The popular successes of the young directors soon began to decline, however, like a fashion trend. The attempts to play critically with the set pieces of American action cinema (which included Klaus Lemke's *48 Hours to Acapulco* and Fassbinder's first feature film *Liebe ist kälter als der Tod*) were largely without consequences. Also the efforts to give new life to the German cinema genre of the sentimental "regional film" by means of critical content and political commitment – as undertaken by Volker Schlöndorff with his *Der plötzliche Reichtum der armen Leute von Kombach* or by Reinhard Hauff with his *Mathias Kneissl* – only briefly touched the interest of a wider public. Things went little better for directors such as Christian Ziewer (*Liebe Mutter, mir geht es gut*) or Max Willutzki (*Der lange Jammer*), who in Berlin (West) were trying to carry on and revive the brief tradition of proletarian cinema interrupted by National Socialism.

After that euphoric beginning, the new German film underwent a crisis which was aggravated by the conflict between old and young among producers and directors. The law on film subsidies – an economic law – brought forth some profitable serial productions, through which the young filmmakers were once again pushed to the fringes of German film activity. The only certain way to success was the screening of literary works – and the producers have been re-treading that path again and again to this day. This

has as much to do with the affinity of German culture to the written word (Romance cultures are more closely affiliated with the visual element) as with the significance of film scripts for the subsidization of films: simply because committees at times study them word for word – but not picture by picture.

Volker Schlöndorff's film version of Musil's book *Young Törless* and also his Böll adaptation *The Lost Honour of Katharina Blum* and finally his cinema version of *Tin Drum* are the positive examples of a trend which also produced many uninspired and academically conventional productions.

The deciding factor in bringing the "film-boom" to life was the determination of producers to go their own way undivertably and independently of trends, and to insist on their characteristic handwriting. As an autodidact, Werner Herzog began with short films, which already reveal his subsequent almost obsessive insistence on his own particular set of subjects. After artistically remarkable works such as *Signs of Life* and *Land of Silence and Darkness*, Herzog also achieved international recognition with his film *Kaspar Hauser*, which enabled him to realize other, more ambitious projects such as *Fitzcarraldo*, *Wo die grünen Ameisen träumen* and *Cobra Verde*. The famous film historian Lotte Eisner has called him the new Friedrich Wilhelm Murnau (he was probably the most important of all German cineasts) – yet precisely Herzog's remake of Murnau's *Nosferatu* is one of his weaker achievements.

Rainer Werner Fassbinder developed his filmic cosmos no less single-mindedly and was always re-telling German history to the present-day – though in doing this he kept his distance from official history: Fassbinder's work is a great private chronicle of Germany and the Federal Republic, a chronicle of personal suffering and private notions of happiness, which not infrequently run counter to the development of the nation. Thus *The Marriage of Maria Braun* tells of the price, too high in human terms, of prosperity in the time of reconstruction, and *Lola*, based on Heinrich Mann's *Professor Unrat*, looked behind the attractive façades of the economic miracle with sarcastic humour. Fassbinder's sensitivity in the description of psychological injuries reached its culmination in the Döblin-based film *Berlin Alexanderplatz*: perhaps Fassbinder's real major film and masterpiece.

It is the persistence that characterizes the great artists and makes their life's work – as one can see at least in retrospect – concentrate on one central theme. Thus Alexander Kluge's productions persistently confront the question as to when the catastrophe of National Socialism actually began and when it might still have been avoided: 1933? 1929? 1918? 1914? – or does everything derive from the days of German imperial rule? Kluge's film *The Patriot* remains the typical example of his questions. If Kluge approaches this question intellectually, Hans Hürgen Syberberg surrounds it with narrative collages with a fascination for myth: they range from *Karl May* via the Bavarian King *Ludwig II* to *Hitler – ein Film aus Deutschland*.

The positive development of German cinema in the seventies would have been inconceivable without extensive *measures of promotion*. "The German film miracle" is also the outcome of subsidies, debates on film policy, and other supportive measures, including not least the *"General Agreement" between the film industry and television*, signed in 1974; in this agreement the television organizations of the Federal Republic of Germany undertake to make considerable resources available for co-productions with film producers and to grant the film thus co-produced a prior showing period in the cinema of, as a rule, two years. The most noticed and debated measure for the promotion of the German film is the *"Law on Film Subsidies"*. The aim of this law is "to augment the quality of the German film on a broad basis and to improve the structure of the film industry" with the help of financial assistance bound by specific conditions. The measure to which the most attention is paid by the public is undoubtedly the *"German Film Award"*, intended to "distinguish and encourage outstanding achievements". The awards (Golden Bowl, Film Ribbon) for the best film and other outstanding films (both long and short films) of one year as well as for individual artistic achievement (direction, camera, etc.) for the most part involve cash prizes. Through the decree of the Federal Minister of the Interior in 1964, the *Committee for the New German Film* was also created, which, in accordance with its constitution, concentrates on the promotion of projects by film novices (and of the second works of beginners). Since the first wave of the new German film in the sixties, the committee has played a part which can scarcely be over-estimated in the artistic development of modern German film.

Only a few of the graduates of the Munich College of Television and Film and of the Film and Television Academy in Berlin (West) have really been able to succeed up to now: Wolfgang Petersen with his light entertainment films *Das Boot* and *Never-Ending Story* and above all Wim Wenders, who in contrast to Petersen persists in his unmistakable personal style and equally unmistakable set of themes, always looking for the possibilities and impossibilities of human relationships: beginning with *Alice in den Städten*, via *Im Lauf der Zeit* and *Paris, Texas*, up to his most recent masterpiece, *Wings of Desire*. Wenders' time in Hollywood, when he was producing the film *Hammett* for Coppola, turned into a passion on which he reported in *Der Stand der Dinge* in parable form, but frankly.

The wealth of German film is above all also influenced by outsiders: for instance by the works of Werner Schroeter, who began with experimental attempts such as *Eika Katappa* and also reached a larger audience with *Palermo oder Wolfsburg*, or by the provocations of film-makers Rosa von Praunheim and Vlado Kristl, or by the cinematographic experiments of a Werner Nekes, who enjoys high esteem among the international avant-garde, or even by a film-maker such as Herbert Achternbusch, whose work seems to

be inseparable from his Bavarian homeland – even when he is making the documentary film *Blaue Blumen* in China. Achternbusch, whose comic element recalls the complicated humour of a Karl Valentin, is one of the most imaginative German film-makers today – and one of the most difficult, which has not brought him profound friendship either in politics or in television. His film *Das Gespenst* caused some scandal, although before that, he had received a National Film Award for *Das Letzte Loch*.

Achternbusch is the *poète maudit* among German film-makers; making losses most of the time, he still realizes his spirit of opposition with typically Bavarian stubbornness. In perhaps his most beautiful film, *Wanderkrebs*, he self-mockingly slips into the costume of a court jester, who entices his sovereign to go on a sightseeing tour through the countryside of his kingdom.

It must not be forgotten that in recent years some women film-makers have surprised audiences and critics with unconventional and successful productions as, for instance, Margaretha von Trotta with *Das zweite Erwachen der Christa Klages*, *Die bleierne Zeit*, and *Rosa Luxemburg* as well as Doris Dörrie with *Männer* and Jeanine Meerapfel with *Malou*.

It is not easy for the most recent generation of film-makers, who, faced with the economic pressures of the cinema, often prefer to switch to television. Nevertheless some very promising talents have appeared in the last few years: Lutz Konermann with *Schwarz und ohne Zucker*, Martin Theo Krieger with *Zischke*, and Jan Schütte with *Drachenfutter*. As they proceed, their career will be determined not only by their talent but also by their ability to win through in a film landscape which has not been able to escape the influence of the crushing norms of the great media industry.

Hans Günther Pflaum

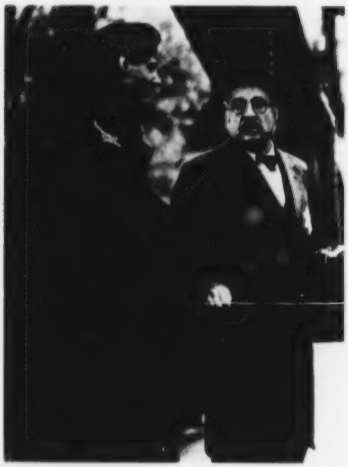
Scene-photograph from the film *Knife in the Head* by Reinhard Hauff showing Hans-Christian Blech (left) and Bruno Ganz.

Rainer Werner Fassbinder (1946–82) was one of the most productive directors and authors in film history. As examples of the 41 films and television series he produced in only 13 years, our pictures show: *The Marriage of Maria Braun* (1978) with Hanna Schygulla and George Bird (left); *The Bitter Tears of Petra von Kant* (1972) with Margit Carstensen and Hanna Schygulla (bottom left); *Dealer of the Four Seasons* (1971) with Kurt Raab (in the centre) (illustration below).

The films by Herbert Achternbusch (b. 1938) combine the Bavarian mentality with a surreal penetration of social conditions. The picture shows author, director, and actor Achternbusch (right) with Franz Baumgartner in *Wanderkrebs* (1984).

Distinguished at the Cannes Film Festival and with an American "Oscar" for the best foreign production, Volker Schlöndorff's film of Günter Grass' novel *The Tin Drum* became one of the most successful German post-war films. From the left: author Grass, principal actor David Bennent, director Schlöndorff during shooting.

Reception given by the then Federal President Walter Scheel on the occasion of the Film Festival in Berlin (West) in 1979: Scheel talking to the festival director Wolf Donner and African film director Sarah Maldoror.



Mario Fischl as David and Walter Taub as Rabbi Singer in Peter Lilienthal's film *David*, which was awarded the "Golden Bear" as best film at the Berlin Festival of 1979.

BEST COPY AVAILABLE

Top right: scene from the film *Woyzeck* by Werner Herzog after Georg Büchner's drama: Klaus Kinski as Woyzeck, Wolfgang Reichmann as the captain, Willy Semmelrogge as the doctor.

Above: Volker Schlöndorff (b. 1939) with actresses Franziska Walser and Angelika Winkler (right) during the shooting of his contribution to the episodic film *Germany in Autumn* (1978).

Wim Wenders (b. 1945) is one of the young directors also enjoying international success (ill. above); the photograph below shows Bruno Ganz and Otto Sander in the roles of the guardian angels Daniel and Cassiel in Wenders' latest film *Der Himmel über Berlin*, which was awarded the prize for best direction in Cannes in 1988.

BEST COPY AVAILABLE

Scene from *48 Hours to Acapulco* by Klaus Lemke.

Renata Zamengo as Mother Pagano and Dino Melo as Father Pagano in Werner Schroeter's poetically political film *Neapolitan Siblings*.

Michael Kebschull played the title role in Hark Bohm's *Moritz lieber Moritz*.

Above: Werner Herzog (b. 1942) during the shooting of his film *Heart of Glass* (1976) with actor Wilhelm Friedrich.

Right: Klaus Kinski and Isabelle Adjani in Werner Herzog's remake of Murnau's classic *Nosferatu*.

Below: worker Bruno S. (right) played Stroszek in the film ballad of the same name by Werner Herzog. Centre, Clemens Scheitz; left, Clayton Szlapinski.

BEST COPY AVAILABLE

Tatort is the title of a series of crime films by ARD, to which each associated regional network contributes its own inspector. Here macho detective Horst Schimanski, played by Götz George, created by the associated network WDR in Cologne, in self-sacrificing action (with Renan Demirkan, right).

In association with the "Aktion Sorgenkind", a non-profit organization for the support of handicapped children, the ZDF broadcasts the quiz programme *Der grosse Preis*. In the picture: presenter Wim Thoelke with his assistants Marianne Prill, Silvia Brettschneider, and Karoline Reinhardt (from l. to r.).

BEST COPY AVAILABLE

Television

The development of German television into the most popular mass medium is a post-war phenomenon. The required technical conditions were, however, already created at about the turn of the century. In 1884 Paul Nipkow laid one of the two foundation stones for the electronic transmission of moving pictures in Berlin with his patent for an "electrical telescope" (Nipkow Lens). The second essential discovery was that of the cathode-ray tube in 1897 by the Nobel prize winner Karl Ferdinand von Braun (Braun tube).

In Berlin, more and more firms were working on the development of television during the 20s. In 1935 the first regular television programme was started for a rather small circle of home receivers and an ever-widening audience in public television rooms. The Olympic Games of 1936 represented the summit of the National Socialist television era, because for the first time, live and for eight hours a day, not only images of the dazzling sporting event were transmitted, but with them also tangible ideologies.

But then the collapse came and for German television a greater interruption than for other mass media. The result was that television developed in a media regulation system newly created for the Federal Republic, in which the press was organized as privately-run enterprises and television as institutions under public law.

The hour of post-war television's birth struck in 1952 in Hamburg. On Christmas Day the Northwest German Broadcasting Company began to broadcast a two-hour daily programme. Since for reasons of expense it was not possible for every one of the existing regional broadcasting associations to develop a television programme of its own, 1953 saw the foundation of the Association of West-German Broadcasting Corporations Under Public Law (ARD), which from 1954 onwards jointly took charge of the programme of the *First German Television Channel*.

The organization of the broadcasting corporations on federalist principles was a result of the decision to decentralize Germany. Broadcasting, to date the transmission of radio programmes, was placed under the independent cultural authority of the individual Federal *Länder* in order to guarantee the constitutionally enshrined freedom of the press and the broadcasting media on the basis of state laws and in accordance with the principle of "distance from government".

Although in the 50s, it was more of a mass medium without the masses – in 1953 there were only 4,882 registered TV-sets – technical changes in the form of an expansion of the frequencies in the UHF range soon triggered a debate on a second channel and hence on the existing media policy.

The "German Television Co.Ltd.", founded by the Adenauer Government in 1961, with the intention of transferring responsibility for programmes to private enterprises, provoked a constitutional complaint. In the first television judgement, which established a principle still valid today, the authority of the *Länder* was confirmed, and though private broadcasting was not ruled out, it was bound to the public-law structure in so far as the controlling organizations were "de facto to be composed proportionally of representatives of all important political, ideological, and social forces".

On this basis a television landscape developed in two decades which was patterned on the public-law institutions alone. The community programme of the regional broadcasting associations (ARD) was supplemented in 1963 by the *Second German Television Channel (ZDF)*, now jointly run by the Federal *Länder*.

In the years 1964 to 1969 the regional broadcasting associations in their turn began to develop third channels in order to cover regional concerns more intensively. Where the aim of the two channels transmitting nationwide of achieving a balance was a hardly manageable tightrope act between popular and elitist shares in the programmes, the third channels were specially designed to cater to minorities in both the cultural and the educational field.

The gradual expansion of television in accordance with the principles of public law, which involves financing from the fees of participants – at present 16.25 DM per month – as well as the limitation of advertising to a maximum of 20 minutes continuous broadcasting per day, has had a positive effect on the reputation of German television. It is regarded – whether always rightly, we cannot say – as one of the most liberal and best television programmes, which in its structure is neither subject to the political sympathy of a particular government or party nor too greatly dependent on the economy and its advertising strategies.

In the late 80s, the television landscape is of course beginning to change. Television as an institution under public law has acquired competitors. In past years the Federal Republic has increasingly developed cable television in regional networks, which opened up a new means of reception for further programmes. Private television, repressed over decades by the shortage of frequencies, is now – following the development of the new alternatives of cable and satellite transmission – a permanent component of German television. In its fourth broadcasting judgement of 1986, the Federal Constitutional Court completed the step towards the "dual" system.

Nine nationwide and four foreign language programmes, eleven international satellite programmes and numerous regional and local stations transmit to a paying audience of by now almost four million cable customers. Although ARD and ZDF still have no competitors in 20 million households, the three largest private companies, SAT 1, RTL PLUS, and TELE 5 can

now be received by terrestrial means as well, that is via the normal house antenna. Consequently, not only has the number of viewers grown – to approximately the level of the public third channels – but so too has the interest of the industry advertising in the media, the principal source of income for the private in contrast to the public networks. And although the share of advertising on the private channels is limited to 20% of the programme, ingenious mixtures make it difficult to discern where advertising stops and the regular programme begins. And the programmes are similar – their main emphasis: entertainment.

With regard to viewing figures, it has always been difficult for informational, educational, and cultural programmes to hold their own against the broad spectrum of entertainment – as opinion polls of viewer interest have always shown. Feature films and sports still stand particularly high in public estimation. But although the networks under public law showed themselves capable of compromise despite or perhaps even because of their frequently criticized monopoly, nevertheless the pressure to broadcast attractive programmes has now increased.

In the 60s, rivalry for the market took place between television, as inexpensive "home cinema", and the film theatres. On the basis of an outline agreement, television itself even in the 70s advanced to become the major feature-film producer, which it still is today. Besides financial participation, however, the rivalry between the film industry and television was further reduced in that films are first tried out in the cinema before being shown on the television screen.

Whether cooperation agreements of this kind are still possible in the present circumstances is questionable. The latest example: in an agreement which caused a sensation, RTL PLUS acquired exclusive rights to the most popular sport in this country, football. This is an event with implications for media policy insofar as it impedes free, unhindered reporting. This in turn cannot be guaranteed by "privately run broadcasting in the logic of economic forces", according to the Federal Constitutional Court.

In the national agreement for the reorganization of the broadcasting system of 1987, the outlines for the structure of a dual broadcasting system are laid down. The institutions under public law "are to be guaranteed continued existence and further development", while "establishment and continued development" are to be made possible for private organizations. But only the future will show the extent to which constitutional demands and television reality can be brought into line: a multi-media future, which has already begun.

Wolfgang Längsfeld

One of the greatest artistic successes in the history of German television was the eleven-part family chronicle *Heimat* (1986), in which Edgar Reitz (direction) and Peter Steinbach (script collaboration) told the history of Germany in the twentieth century, reflected in the microcosm of a Hunsrück village. In the photograph, from left to right, actors Eva Maria Schneider, Karin Rasenack, Sabine Wagner, Anke Jendrychowski, Hans Jürgen Schatz, and Johannes Lobewein.

BEST COPY AVAILABLE

The detective series *Derrick*, named after the investigating television inspector Stefan Derrick, is one of the major foreign-licenced successes of ZDF and is being broadcast worldwide, even in Japan. The picture shows the hero, played by Horst Tappert (left), with his assistant Harry Klein (played by Fritz Wepper).

The ZDF series *Das Verkehrsgericht* demonstrates traffic law in cases taken from real life.

Rüdiger Kirschstein (left) and Manfred Krug in the ARD early evening series *Auf Achse*, playing in the world of lorry-drivers.

Live from the Alte Oper in Frankfurt/Main: a talk show with Harry Valérien and Amelie Fried on ZDF.

Pro und Contra, presented by Ernst Elitz, puts topical themes of discussion to the vote of the studio audience after consulting a panel of experts.

Veto (ARD), presented by Heinz Burghart, sees itself as a mouthpiece of the citizen.

The ARD political magazines are broadcast regularly at 9 p.m. on Tuesdays. As an example, the photo shows the editorial team of *Monitor* with (from l. to r.) Albrecht Reinhardt, Jürgen Thebrath, Wolfgang Landgraeber, Dr. Klaus Bednarz, Irmgard Grosskopf, and Volker Happe.

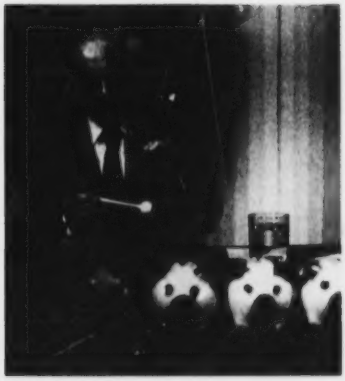
BEST COPY AVAILABLE

The cabaret shows of the "Münchner Lach- und Schiessgesellschaft" (the picture shows Jochen Busse, Renate Küster, Henning Venske, and Rainer Basedow) are regularly broadcast by television, as are those of the Dusseldorf "Kommodchen". Dieter Hildebrandt presents with a variety of guests his monthly programme *Scheibenwischer* on the West Berlin channel SFB especially for television.

Culture, politics, and science: representing many other "TV personalities" we show here Hans-Jürgen Rosenbauer, Dieter Kronzucker, and Heinz Haber.

Politics on ARD: late every evening the *Tagesthemen* (the picture shows newscaster Hanns Joachim Friedrichs) devote themselves to in-depth reports on events of the day; the Sunday *Presseclub*, presented by Dieter Thoma (right), provides a forum for controversial debate.

BEST COPY AVAILABLE



Robert Lembke, who died in January of 1989, wrote television history with his "cheerful job-guessing" game *Was bin ich?*, which for 33 years enjoyed the audience's favour.

Fritz Egner's *Dingsda* on ARD, children paraphrase terms for adults to guess.

The audience determines the programme of the *ARD Wunschkonzert* with Max Schautzer and Dagmar Berghoff.

Kai Böcking in ARD's young people's music programme *Formel I*.

To counterbalance the successful imported series, ZDF has put its hopes on the *Black Forest Clinic*. The picture shows the principal actors Olivia Pascal, Jerry the dog, Evelyn Hamann, Sascha Hehn, Gaby Dohm, Andreas Winterhalter, and Klaus Jürgen Wussow. ▶

BEST COPY AVAILABLE

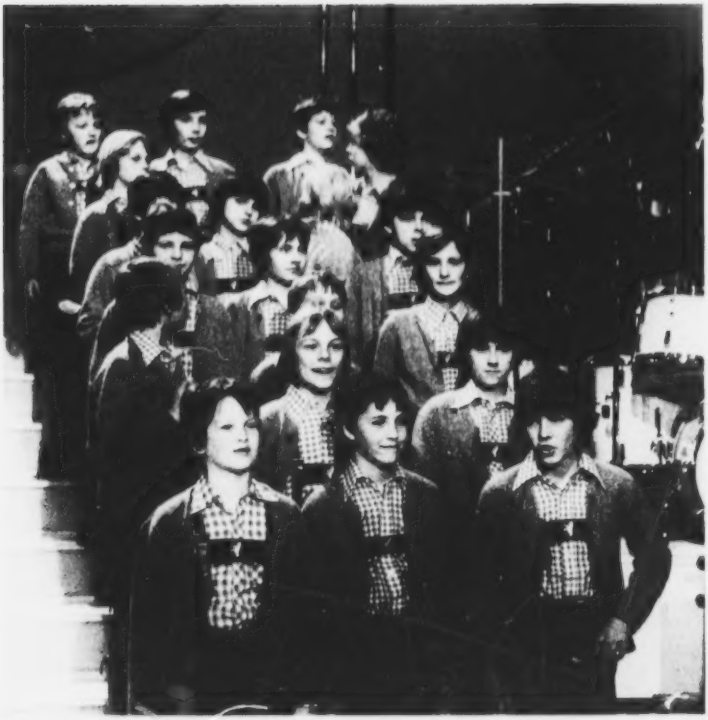
Prominent figures from all branches appear on Joachim Fuchsberger's talk show *Heut abend* – the picture shows ex-football star Uwe Seeler.

Wetten dass...? (ZDF) has become one of the most popular family shows on Saturday evenings, thanks in great part to the popularity of the presenters Frank Elstner and (pictured) Thomas Gottschalk.

Under the slogan *Essen wie Gott in Deutschland*, award-winning chefs reveal their cooking secrets. In the photograph: Munich's star chefs Maureen and Otto Koch.

Presenter Kurt Zimmermann in a special by the cultural magazine *Titel Thesen Temperamente* on the Frankfurt Book Fair.

BEST COPY AVAILABLE



Native songs, folk music, and choirs have a loyal audience. Shown here is the Tölz Boys' Choir at a request concert.

The information programmes of ARD and ZDF look into the everyday problems of the public with the help of experts in the studio, films, studio discussions, and answers to viewers' questions.

BEST COPY AVAILABLE

"The most important triviality in the world" is covered by ZDF's *Aktuelles Sportstudio* (above), ARD's *Sportschau*, and many special broadcasts on outstanding individual events by both channels.

ARD (Association of West German Broadcasting Corporations Under Public Law) and ZDF (Second German Television) cover the entire area of the Federal Republic of Germany with their broadcasts. ARD comprises the regional broadcasting companies: Bavarian Broadcasting (BR), Hessian Broadcasting (HR), Northern German Broadcasting (NDR), Radio Bremen (RB), Saarland Broadcasting (SR), West-Berlin Broadcasting (SFB), Southern German Broadcasting (SDR), Southwestern Broadcasting (SWF), and Western German Broadcasting (WDR). Limited to the regions, these broadcasting companies also run a "Third Programme", originally conceived as a programme for education and minorities, which has in the meantime been largely expanded into a full programme.

In addition, private channels have become established for some years now such as RTL-plus, Eureka, Tele 5, Sat 1 or 3Sat (the latter a merger of ZDF and Swiss and Austrian television), which can be received in part via satellite, in part via cable.

BEST COPY AVAILABLE

Epiphany carol singing: an old Christmastide custom recalling the journey of the Three Kings. In earlier days, the donations collected went to unemployed craftsmen and to soldiers without work or pay; nowadays they go to charitable church funds, often for the Third World.

BEST COPY AVAILABLE

Customs and Festivals

Customs are a greeting from the good old days – so says popular opinion, although the old days were sometimes not so good at all. And many customs which still seem to us romantic and worth preserving today, and which we are fond of, go back to rather prosaic events.

Customs and festivals frequently go together, because at the great ecclesiastical, historical, country, or heathen festivals customs unfold all their splendour, and on the other hand the inherited customs transform the local festivities, traditional processions, and the fairs featuring shooting matches into something special. And it is remarkable that in our highly technological, computer-oriented age, more and more young people discover and foster their love of tradition.

Besides the folk music fairs and costume processions to be found everywhere between the North Sea, the Black Forest, and the Alps, this applies above all to the country festivals throughout the seasons. With fireworks and whip-cracking, with gun salutes and rowdy romping of terrifyingly disguised figures the evil spirits are sent packing and the New Year is protected from them. And in addition, people try to secure themselves a little happiness and prosperity for the coming twelve months. They give each other good-luck symbols such as clover-leaves, horseshoes, or little chimney sweeps made of every conceivable material, they keep a scale from the carp eaten on New Year's Eve in their purses or try to read the fate that awaits them by dropping molten lead into cold water and interpreting the resulting shapes.

On 6 January the pre-Lent period begins, in which people do not only chase away the demons of winter but also celebrate the already lengthening days. In Bavaria this crazy period is known as *Fasching*, in the Rhineland Palatinate as *Fastnacht* and in North Rhine-Westphalia as *Karneval*. And then, after the carnival hurly-burly, Lent begins in all the hotels, restaurants, and public houses with a usually rather opulent meal of fish.

Easter may be the oldest Christian festival, but almost all of the customs – at least here in the Federal Republic of Germany – go back to old Germanic rites of worship centering on Ostara, the Goddess of Spring. Everywhere the traditions having to do with Easter rabbits, artistic Easter eggs, and the healing powers of water freed from the ice have been retained. Spring, summer, and the beginning of autumn are periods full of work in the country – interrupted only by the midsummer celebrations, which are naturally at

their most beautiful in the mountains, when in the evenings the fires flicker on the peaks. But in the autumn, at consecration ceremonies, Thanksgiving Festivals, and when the cattle are driven down from the mountain pastures, celebrations and traditions are once more the focus of country life.

In November people remember their dead and decorate the cemeteries, which in some places invite us to contemplate and to experience reconciliation and peace in the face of autumn's glory of flowers.

Yes – and a little later, the preparations for the most beautiful celebration of the year, Christmas, begin everywhere. The season of Advent, St. Nicholas' Day – the children's festival on 6 December – and Christmas Eve with all their customs and old traditions govern life in town and country. And when the Christmas or Christ's Markets in Hamburg, Cologne, Nuremberg, Munich, and thousands of smaller towns and communities open their gates, when the fragrance of gingerbread hearts and nut biscuits, of Christmas fruit-loaves and hot punch wafts down streets and across squares, and when the festive sound of trumpets rings out from the church towers, then the year is drawing to a close.

Besides the country and ecclesiastical festivities with their splendour and their customs, we must not forget the great historical celebrations, which almost all take place in the South German area. Here the days of remembrance are generally observed with theatre perfomances and festive processions. For instance, in Landshut the "Landshut Princely Wedding" in memory of the marriage of Prince George the Rich approximately five hundred years ago is celebrated every three years with an historically faithful procession. Also in Dinkelsbühl, at the celebration of the "Kinderzeche", the citizens, dressed in historical costumes, recall a children's delegation during the Thirty Years War, which is said to have asked the Swedes for mercy for their town.

The most famous of all historical festivals, however, is the Munich *Oktoberfest*, to which visitors come from all over the world, to drink the light, sweet beer brewed specially for the occasion and to consume crisp chicken, delicious skewered fish fried over an open fire, and other delicacies. They stroll past the showmen's attractions and enjoy the nervous thrill on the amusement rides. The first *Oktoberfest* in 1810, however, looked quite different. At that time, King Max Joseph invited the citizens to a festival on the edge of town to celebrate the marriage of Crown Prince Ludwig to Princess Therese of Sachsen-Hildburghausen. This celebration was such a success that the Guards cavalry made the request to name the festival meadow after the bride, and the city of Munich decided to repeat the festival every year. And because on the occasion of the wedding the people of Munich marched past the Residence to the festival meadow in a festive procession, it is still the custom to organize a costume and festival procession

through the city of Munich, which with its wealth of colour and variety remains an unforgettable experience for everyone who attends it, because groups in traditional costume arrive from all over the country. And the occasion may remind many people of Schiller's words: "There is a deep meaning immanent in the old customs; one must honour them."

Ingeborg Westermeier

Every year the Munich Oktoberfest opens with a procession of riflemen and groups in traditional costume: this is an Upper-Bavarian brass band in Munich's city centre.

The biggest German folk festival, on the turf of the Theresienwiese in Munich, is significant to the tourist trade. The "Oktoberfest" takes place every year at the end of September and attracts huge numbers of visitors, as do the other large and small folk festivals throughout the country, e.g. the Cannstatt *Wasen*, Bremen *Freimarkt* or Hamburg *Dom*.

Left: community concert by the festival bands before the statue of Bavaria on the edge of the Munich Theresienwiese; below: bird's-eye view of the *Oktoberfest*.

BEST COPY AVAILABLE

In every part of the Federal Republic of Germany, a large variety of traditional festivities keeps the past alive. Above, the Dinkelsbühl "Kinderzeche", recalling the saving of the town from the Swedes in the Thirty Years War. Below, the Fishermen's Competition, which takes place every four years on the Danube in Ulm.

BEST COPY AVAILABLE

The strongholds of the Rhineland carnival are the cities of Cologne and Düsseldorf in North Rhine-Westphalia and Mainz in Rhineland Palatinate. Above, the "Düxer Clowns" in the Cologne carnival procession; below, clowns on Düsseldorf's main street, the Königsallee.

BEST COPY AVAILABLE

For winter sports enthusiasts who do not want to go without their hobby even in the so-called "fifth season", there are the "Schnabler Races" in the Bavarian alpine foothills – above, a photograph from Gaissach. The picture below shows the Ski Carnival on the Firstalm on the lakeside of the Spitzingsee.

BEST COPY AVAILABLE

The North and Baltic Sea coasts, with their off-shore islands and more than a hundred landing places for fishing smacks, exert a special attraction for the inhabitants of the mainland. At the beginning and end of the fishing season there are festivals in many places. Our picture shows fishing smacks "dressed overall", with guests on board.

BEST COPY AVAILABLE

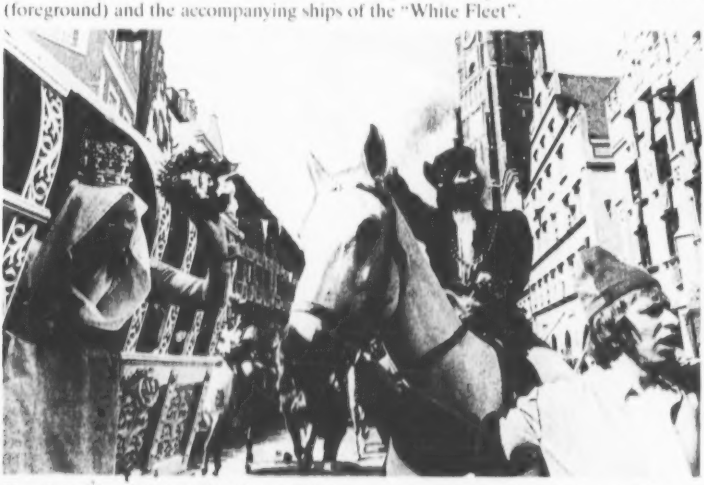
Ceremonial cattle-drive down from the alpine pastures in Upper Bavaria: of course, the cattle are adorned for their journey to winter quarters only if the herd has passed the summer on the mountain pastures without incident.

BEST COPY AVAILABLE

Colourful processions – the picture shows Rottweil in Baden-Württemberg – are part of the Swabian-Alemannic Shrove Tuesday celebrations. Here a traditional "Federhannes" in his white feathered costume shows off his clownish tricks.

17. BEST COPY AVAILABLE

The old shipping town of Cologne-Mülheim celebrates Corpus Christi with a traditional procession of ships on the Rhine, the "Mülheimer Gottestracht". From the banks and bridges thousands watch the journey of the ship of the sacrament *Cecilie* (foreground) and the accompanying ships of the "White Fleet".



The "Landshut Princely Wedding 1475" is one of the greatest historical entertainment events of Europe. Every four years the citizens of the town re-enact the Middle Ages for several weeks to recall the marriage of the Polish King's daughter, Hedwig (Jadwiga), with the Bavarian Duke's son, Georg.

BEST COPY AVAILABLE

BEST COPY AVAILABLE

Heidelberg on the banks of the Neckar in Baden-Württemberg is a romantic attraction for tourists from all over the world – especially during the annual illumination of the castle with a great display of fireworks.

During the pre-Christmas period, the fragrance of fresh gingerbread and mulled wine drifts through the centres of German towns. On the right, St. Nicholas at the Nuremberg "Christ-Child Market"; below, the Christmas Market on the Zeil in Frankfurt/Main.

BEST COPY AVAILABLE

The signing of the German-American Fulbright Agreement in 1952 by John McCloy, High Commissioner in Germany, and Federal Chancellor Konrad Adenauer. Under the terms of this programme – called after its initiator J. W. Fulbright, Senator from Arkansas – the two countries have to this day continued to promote the exchange of university students, professors, and teachers by a system of grants.

BEST COPY AVAILABLE

Exchange and Encounter

Since for non-German readers of this brochure the information on opportunities of coming into active contact with German culture will often be limited, we shall give some useful items of information here instead of general considerations. We shall restrict ourselves to the most important institutions, which, supported by public funds, assume the responsibility for cultural and information policy abroad, for scholarly exchange and development policy, and which constitute the Association for International Cooperation (VIZ).

For almost 40 years an annual Nobel prizewinners' meeting has been taking place in Lindau on Lake Constance. Apart from a changing number of laureates, there are also scholars, students, and interested members of the public taking part in the meetings. In the summer of 1988, there were 27 Nobel prizewinners and about 60 students and young scholars. Our picture shows the President of the Conference, Countess Sonja Bernadotte, with (from left to right) physicists Johannes Bednorz (Federal Republic of Germany), Heinrich Rohrer (Switzerland), Gerd Binnig (Federal Republic of Germany), and Karl Müller (Switzerland).

Annual Conference of the Humboldt Foundation in July of 1988 in Bonn: the Federal President receiving the Humboldt guest scientists in the garden of the presidential residence, the Villa Hammerschmidt.

Alexander von Humboldt-Stiftung (AvH)
Jean-Paul-Strasse 12, D-5300 Bonn 2; tel.: 02 28/8 33-0

The AvH-Foundation awards one to two-year research grants to highly qualified scholars and scientists of foreign nationality and from every field to carry out research projects of their choice in the Federal Republic of Germany including Berlin (West). Up to 500 research grants (amounts: 2,700, 3,000 or 3,500 DM) are awarded annually. A separate follow-up programme helps to maintain and intensify the scientific contacts with Germany of the more than 10,000 scholars thus sponsored in the past (by providing for further short stays in Germany, donating scientific instruments and specialized literature, etc.).
In further programmes the AvH also awards research prizes to foreign scientists as well as research grants to young German scientists holding doctorate degrees, who go to institutes of former Humboldt guest scientists abroad.

177 BEST COPY AVAILABLE

Participants in the Carl Duisberg Society's programme for women secretaries in New York. Gaby Springer (left) and Gretel Flory visiting a television studio.

Carl Duisberg-Gesellschaft e. V. (CDG)
Hohenstaufenring 30–32, D-5000 Köln 1; tel.: 0221/2098-0

The Carl Duisberg Society is a non-profit-making organization for international professional further training and personnel development. Its programmes are directed at skilled workers and executives from the Federal Republic of Germany and other industrialized countries as well as qualified employees and executives from developing countries.

The CDG sees international professional further training as an important means of mutual stimulation of societies and cultures, of disseminating new ideas, and of launching processes of change and development. Here the professional further training of foreigners in Germany or of Germans abroad constitutes a part of development policy, of the foreign cultural policy, or educational policy. It may also be part of the foreign trade policy or foreign commitments of German enterprises.

The CDG derives its name from the chemist and entrepreneur Carl Duisberg (1861–1935), who after the First World War promoted visits to America for hundreds of German students working their way through college.

Deutsche Stiftung für internationale Entwicklung (DSE)
Rauchstraße 25, D-1000 Berlin 30; tel.: 030/2606-1

The German Foundation for International Development (DSE) was founded in 1960 by the Federal Government and the *Länder* as a civil-law foundation in Berlin. Since then the DSE has been making a significant contribution to staff cooperation between the Federal Republic of Germany and the countries of the Third World. By means of dialogue and further education, the DSE supports the economic and social development of the countries in Africa, Asia, and Latin America.

Since 1960 the DSE, in collaboration with national and international partner organizations, has given more than 70,000 qualified employees and executives from more than 100 countries the opportunity to exchange their experiences on questions of international development and to acquire career-orientated further education. The main emphasis is put on promoting rural development, safeguarding the supply of nutrition, and expanding commercial training facilities. In addition to this, the DSE supports measures to strengthen the planning and organizational capacity of the developing countries in administration, the health service, and the educational system. Special emphasis is put on self-help programmes for overcoming poverty.

The conference centre Villa Borsig, on the small island of Reiherwerder in Berlin, houses the headquarters of the DSE. Since 1960, more than 30,000 qualified employees and executives from developing countries have discussed questions of international development cooperation here and have been preparing for future tasks in their own countries in seminars of further education.

BEST COPY AVAILABLE

A glimpse of the completely redesigned offices of the IfA-Library, which was re-opened in May 1988 after a two-year reconstruction period.

Institut für Auslandsbeziehungen (IfA)
Charlottenplatz 17, D-7000 Stuttgart 1; tel.: 0711/22250

The Institute for Foreign Relations promotes international cultural relations using all suitable media on the basis of mutuality. Among the many and varied activities of the institute, special mention should be made of: the organization of German exhibitions to be shown abroad; the presentation of foreign exhibitions in the institute-owned "Forum for Cultural Exchange" and the "IfA Gallery", Bonn; despatch of books and journals to foreign countries; publication series on contemporary literature of other countries and on the study of foreign countries; publication of the journal *Zeitschrift für Kulturaustausch;* international symposia; seminars on the study of Germany and foreign countries; the largest specialist library on the study of foreign countries; encounter events of the regional departments; advisory services.

180

Goethe-Institut zur Pflege der deutschen Sprache im Ausland und zur Förderung der internationalen kulturellen Zusammenarbeit e. V.
Lenbachplatz 3, D-8000 München 2; tel.: 089/59991

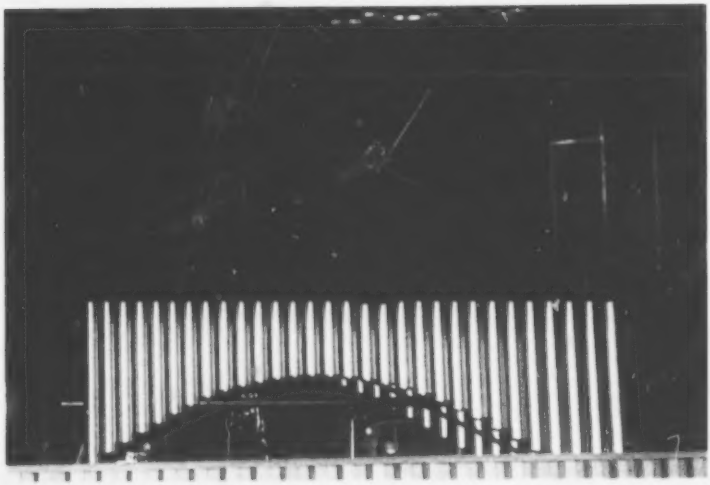
The Goethe Institute for the Cultivation of the German Language Abroad and for the Promotion of International Cultural Cooperation is a non-profit-making organization. Its tasks are: the provision and promotion of German lessons at home and abroad; collaboration with educational administrations, institutions, and teachers abroad; academic promotion of foreign teachers of German and Germanists; development and improvement of teaching methods and material; the awarding of grants for learning the German language and for the training and advanced training of foreign teachers of German; the organization and mediation of cultural events abroad; the communication of information on cultural life in the Federal Republic of Germany abroad; collaboration with cultural and scientific institutions abroad.

Of particular interest are the focal points of the work of the 139 cultural institutes and 9 branch offices in 68 countries of the world: the teaching of German; involvement in the education and advanced training of German teachers abroad; seminars, symposia, and lectures by scientists and publicists; readings and workshops with artists and writers; theatre tours, guest directions, and festivals; chamber music tours and festivals; courses and seminars in musical education; jazz and pop tours; cultural information through films, videos, slides, photographs, books, texts, newspapers, tapes, and records; film shows, film weeks, and film festivals; film, television, and radio seminars and workshops, some with film-makers and film and media specialists; documentation, photographic and art exhibitions; foundation and management of libraries and media libraries; despatch of books, specialist journals, slides, tapes, films, and records.

Information programme of the Goethe Institute in Schwäbisch Hall. ▶
Weekend on a farm for course participants who seek information on problems of German agriculture.

Students of German at the Goethe Institutes in Schwäbisch Hall and Murnau: on the most beautiful flight of steps in Germany at St. Michael's Church in Schwäbisch Hall (left) and on an art expedition in front of the Gabriele-Münter house in Murnau.

BEST COPY AVAILABLE



The DAAD awards several hundred grants annually to German and foreign students of art and music. German applicants present themselves in Bonn before a selection committee (picture).

Deutscher Akademischer Austauschdienst e. V. (DAAD)
Kennedyallee 50, D-5300 Bonn 2; tel.: 0228/8820

The German Academic Exchange Service is a self-governing organization of the universities in the Federal Republic of Germany and Berlin (West) and is committed to promoting international relations between universities, especially academic and scientific exchanges. The DAAD maintains branch offices in Cairo, London, Nairobi, New Delhi, New York, Paris, Rio de Janeiro, San José (Costa Rica), and Tokyo. In 1964 an office was set up in Berlin to organize its programmes in Berlin (West), especially the artists' programme.

The artists' programme arose from the Artists in Residence Programme, founded 15 years ago by the Ford Foundation, and was intended to help protect Berlin (West) from the threatening cultural isolation. Since 1965 the programme has been run by the DAAD and the Senate of the city of Berlin (West) and annually brings 20 to 25 guests to the city on the banks of the Spree for one year: artists, composers, writers, and film-makers. Thus in 1988, such well-known authors and artists as Carlos Fuentes, Nanni Balestrini, Newton Harrison, Philippe Fenelon, and Serif Goren among others were staying in Berlin (West).

Inter Nationes e. V. (IN)
Kennedyallee 91–103, D-5300 Bonn 2; tel.: 0228/8801

The registered association Inter Nationes has its headquarters in Bonn and, as an intermediary organization, works to increase knowledge about the Federal Republic of Germany for a better understanding of Germany abroad. In order to present a comprehensive picture of the cultural, social, economic, and political life in this country, films, video tapes, sound tapes, records, books, posters, journals, and press services are produced, promoted, or bought for distribution. Feature films, television plays, and documentaries are made available for film weeks, for the work of German agencies abroad, and for cultural institutes as well as for television stations. Inter Nationes provides information about the cultural activity in the Federal Republic of Germany by means of books, brochures, journals, and posters. A translation programme fosters the publication of German belles lettres and scientific specialist literature as well as of non-fiction and children's books in foreign languages. Multilingual press services are offered to foreign papers and journals. On behalf of the Federal Government, Inter Nationes organizes information tours through the Federal Republic of Germany for foreign journalists, politicians, and representatives of cultural professions. The visitors' service maintains contact offices in Munich, Hamburg, and Frankfurt/Main.

Group of visitors in front of the Inter Nationes building in Bonn.

Appendix

Supplementary Addresses

Literature

Bayerische Staatsbibliothek, Ludwigstraße 16, D-8000 München 22

Bibliothek des Deutschen Literaturarchivs/Schiller-Nationalmuseum, Schillerhöhe 8, D-7142 Marbach

Börsenverein des Deutschen Buchhandels e.V., Großer Hirschgraben 17–21, D-6000 Frankfurt 1

Deutsche Akademie für Sprache und Dichtung, Alexandraweg 23, D-6100 Darmstadt

Deutsche Bibliothek, Zeppelinallee 4–8, D-6000 Frankfurt 1

Deutscher Autoren-Verband e.V., Sophienstraße 2, D-3000 Hannover 1

Deutsches Literaturarchiv/Schiller-Nationalmuseum, Schillerhöhe 8, D-7142 Marbach

Gesellschaft für deutsche Sprache e.V., Taunusstraße 11, D-6200 Wiesbaden

Gutenberg-Museum der Stadt Mainz, Weltmuseum der Druckkunst, Liebfrauenplatz 5, D-6500 Mainz

Institut für deutsche Sprache, Friedrich-Karl-Straße 12, D-6800 Mannheim 1

P.E.N.-Zentrum Bundesrepublik Deutschland, Sandstraße 10, D-6100 Darmstadt

Staatsbibliothek Preußischer Kulturbesitz, Potsdamer Straße 33, D-1000 Berlin 30

Verband deutscher Schriftsteller (VS) in der Industriegewerkschaft Druck und Papier, Friedrichstraße 15, D-7000 Stuttgart 1

Fine Arts

AICA: Internationaler Kunstkritikerverband, Sektion der Bundesrepublik Deutschland, Colmantstraße 15, D-5300 Bonn 1

Arbeitsgemeinschaft der Kunstbibliotheken, Germanisches Nationalmuseum (Bibliothek), Kornmarkt 1, D-8500 Nürnberg 11

Berliner Künstlerprogramm des Deutschen Akademischen Austauschdienstes (DAAD), Steinplatz 2, D-1000 Berlin 12

Bundesverband Bildender Künstler, Bundesgeschäftsstelle, Poppelsdorfer Allee 43, D-5300 Bonn 1

Bundesverband des Deutschen Kunst- und Antiquitätenhandels, Yorkstraße 11, D-3000 Hannover

Bundesverband Deutscher Galerien, Helenenstraße 2, D-5000 Köln 1

Bundesverband Deutscher Kunstversteigerer, Neumarkt 3 (Kunsthaus Lempertz), D-5000 Köln 1

Deutscher Kunststudenten-Verband, Am Schloßgarten 3, D-5000 Köln 41

documenta und Museum Fridericianum Veranstaltungs-GmbH, Friedrich-Engels-Straße 20, D-3500 Kassel

Forum Bildender Künstler, Alfredistraße 2, D-4300 Essen

Gesellschaft für Bildende Kunst, Palais Walderdorff, Domfreiheit, D-5500 Trier

Gruppe RBK: Ring Bildender Künstler, Sedanstraße 68–68a (Röderhaus), D-5600 Wuppertal 2

IGBK: Internationale Gesellschaft der Bildenden Künste, Sektion der Bundesrepublik Deutschland und Berlin (West) e.V., Poppelsdorfer Allee 43, D-5300 Bonn 1

Institut für moderne Kunst, Königstraße 51, D-8500 Nürnberg 1

Museums and Exhibitions

Deutscher Museumsbund, Colmantstraße 14–16, D-5300 Bonn 1

ICOM: The International Council of Museums – Internationaler Museumsrat, Deutsches Nationalkomitee, Museumsinsel 1 (Deutsches Museum), D-8000 München 26

Zentralinstitut für Kunstgeschichte, Meiserstraße 10, D-8000 München 2

Theatre

Bund der Theatergemeinden e.V., Bonner Talweg 10, D-5300 Bonn 1

Bund deutscher Amateurtheater, Waiblinger Weg 12, D-7920 Heidenheim

Deutsche Akademie der Darstellenden Künste e.V., Neue Mainzer Straße 19, D-6000 Frankfurt

Deutsche Theatertechnische Gesellschaft, Nobelstraße 37, D-5090 Leverkusen 1

Deutscher Bühnenverein, Bundesverband Deutscher Theater, Quatermarkt 5, D-5000 Köln 1

Deutsches Theatermuseum, Galeriestraße 4a und 6, D-8000 München 22

Dramaturgische Gesellschaft e.V., Tempelhofer Ufer 22, D-1000 Berlin 61

Genossenschaft Deutscher Bühnen-Angehöriger (GDBA), Feldbrunnenstraße 74, D-2000 Hamburg 13

Theatergeschichtliche Sammlung und Hebbel-Sammlung, Dänische Straße 15, D-2300 Kiel

Theatermuseum des Instituts für Theater-, Film- und Fernschwissenschaft der Universität zu Köln, Schloß Wahn, D-5000 Köln 90

Theatermuseum Porz, Schloß, D-5050 Porz

Verband der deutschen Volksbühnen-Vereine e.V., Am Handelshof 9, D-4300 Essen 1

Verband Deutscher Bühnenverleger e.V., Bismarckstraße 107, D-1000 Berlin 12

Verband Deutscher Freilichtbühnen e.V. – Region Nord –, Bankerheide 4, D-4700 Hamm 1

Verband Deutscher Freilichtbühnen e.V. – Region Süd –, Schillerstraße 18, D-7447 Aichtal

Zentrum Bundesrepublik Deutschland des Internationalen Theater-Instituts e.V., Bismarckstraße 107, D-1000 Berlin 12

Zentrum für Theaterforschung/Hamburger Theatersammlung, Von-Melle-Park 3, D-2000 Hamburg 13

Music

AG Song, Arbeitsgemeinschaft der Liedermacherinnen und Liedermacher aus der Bundesrepublik Deutschland und West-Berlin, Mailänder Straße 14/92, D-6000 Frankfurt 70

Arbeitsgemeinschaft Deutscher Chorverbände, Bernhardstraße 166, D-5000 Köln 51

Arbeitskreis Musikpädagogischer Seminare in der Bundesrepublik Deutschland, Hochschule für Musik und Theater, Emmichplatz 1, D-3000 Hannover

Deutsche Jazz-Föderation e.V., Kleine Bockenheimer Straße 12, D-6000 Frankfurt

Deutsche Orchestervereinigung e.V. in der DAG, Heimhuderstraße 5, D-2000 Hamburg 13

Deutscher Komponisten-Verband, Beukkestraße 26, D-1000 Berlin 37

Deutscher Musikrat – Sektion Bundesrepublik Deutschland im Internationalen Musikrat, Am Michaelshof 4a, D-5300 Bonn 2

Deutscher Musikerverband, Besenbinderhof 60, D-2000 Hamburg 1

Deutsches Volksliedarchiv, Arbeitsstelle für internationale Volksliedforschung, Silberbachstraße 13, D-7800 Freiburg

Forschungsinstitut für Musiktheater, Universität Bayreuth, D-8656 Schloß Turnau

GEMA: Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte, Bayreuther Straße 37–38, 1000 Berlin 30

Gemeinschaft Deutscher Musikverbände, Friedrich-Wilhelm-Straße 31, D-5300 Bonn 1

Gesellschaft für Musikforschung e.V., Heinrich-Schütz-Allee 35, D-3500 Kassel-Wilhelmshöhe

Institut für Neue Musik und Musikerziehung e.V., Grafenstraße 35, D-6100 Darmstadt

Internationale Vereinigung der Musikbibliotheken – Deutsche Gruppe –, Salvatorplatz 1, D-8000 München 2

Internationaler Arbeitskreis für Musik e.V., Heinrich-Schütz-Allee 29, D-3500 Kassel-Wilhelmshöhe

Internationales Musikinstitut Darmstadt (IMD), Informationszentrum für zeitgenössische Musik, Nieder-Ramstädter-Straße 190, D-6100 Darmstadt

Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Tiergartenstraße 1, D-1000 Berlin 30

Musikinstrumentensammlung der Universität Erlangen, Bismarckstraße 1, D-8520 Erlangen

Rektorenkonferenz der Staatlichen Musikhochschulen, Dagobertstraße 38, D-5000 Köln 1

Verband deutscher Musikschulen e.V., Villichgasse 17, D-5300 Bonn 2

Arts and Crafts

Bayerisches Nationalmuseum, Prinzregentenstraße 3, D-8000 München 22

Bundesinnungsverband des Deutschen Steinmetz-, Stein- und Holzbildhauerhandwerks, Am Hirtenacker 47, D-6000 Frankfurt 90

Bundesinnungsverband für das Musikinstrumenten-Handwerk, Scheidemannplatz 2, D-3500 Kassel

Bundesverband Kunsthandwerk e.V., Bleichstraße 38, D-6000 Frankfurt

Die Neue Sammlung, Staatliches Museum für angewandte Kunst, Prinzregentenstraße 3, D-8000 München 22

Geigenbau- und Heimatmuseum Mittenwald, Ballenhausgasse 3, D-8102 Mittenwald

Germanisches Nationalmuseum, Kornmarkt 1, D-8500 Nürnberg

Gesellschaft für Goldschmiedekunst, Deutsches Goldschmiedehaus, Altstädter Markt 6, D-6450 Hanau

Gewerbemuseum Nürnberg, Gewerbemuseumsplatz 2, D-8500 Nürnberg

Museum für Angewandte Kunst (Kunstgewerbemuseum), An der Rechtschule, D-5000 Köln 1

Museum für Deutsche Volkskunde SMPK, Im Winkel 6/8, D-1000 Berlin 33

Museum für Kunst und Gewerbe, Steintorplatz 1, D-2000 Hamburg 1

Verband deutscher Geigenbauer Stuttgart e.V., Kernerstraße 37, D-7000 Stuttgart 1

Zentralverband des Deutschen Handwerks, Johanniterstraße 1, D-5300 Bonn 1

Zentralverband für das Juwelier-, Gold- und Silberschmiede-Handwerk, Contrescarpe 63, D-2800 Bremen 1

Architecture and Preservation of Historical Monuments

BDA: Bund Deutscher Architekten, Bundessekretariat, Ippendorfer Allee 14b, D-5300 Bonn 1

BDB: Bund Deutscher Baumeister, Architekten und Ingenieure e.V., Berliner Freiheit 16, D-5300 Bonn 1

BDLA: Bund Deutscher Landschaftsarchitekten, e.V., Colmantstraße 32, D-5300 Bonn 1

Bundesarchitektenkammer, Holbeinstraße 17, D-5300 Bonn 2

Deutsche UNESCO-Kommission, Colmantstraße 15, D-5300 Bonn 1

Deutsches Nationalkomitee für Denkmalschutz beim Bundesminister des Innern, Graurheindorfer Straße 198, D-5300 Bonn 1

Deutsches Nationalkomitee von ICOMOS, Geschäftsstelle: Bayerisches Landesamt für Denkmalpflege, Hofgraben 4, D-8000 München 22

Vereinigung der Landesdenkmalpfleger in der Bundesrepublik Deutschland, Geschäftsstelle: Scharnhorststraße 1, D-3000 Hannover 1

Design and Fashion

Akademie für das Graphische Gewerbe, Pranckhstraße 2, D-8000 München 2

AMK Berlin Ausstellungs-Messe-Kongress-GmbH, Messedamm 22, D-1000 Berlin 19

Bund Deutscher Grafik-Designer e.V., Alte Stadt 8, D-4000 Düsseldorf 1

Deutsche Meisterschule für Mode, Roßmarkt 15, D-8000 München 2

Deutscher Werkbund e.V., Weißadlergasse 4, D-6000 Frankfurt 1

Deutsches Plakat Museum, Theaterpassage, Rathenaustraße 2, D-4300 Essen 1

Düsseldorfer Messegesellschaft mbH – NOWEA, Messegelände, Postfach 320203, D-4000 Düsseldorf 30

Industrieform e.V., Hindenburgstraße 25–27, D-4300 Essen 1

Institut für neue technische Form e.V., Eugen-Bracht-Weg 6, D-6100 Darmstadt

Messe- und Ausstellungs-Ges.m.b.H. Köln, Messeplatz 1, D-5000 Köln 21

Münchener Messe- und Ausstellungsgesellschaft mbH, Messegelände, D-8000 München 12

Rat für Formgebung, Rat-Haus, Messegelände, D-6000 Frankfurt/Main 1

Film and Television

Arbeitsgemeinschaft Neuer Deutscher Film, Agnesstraße 14, D-8000 München 40

ARD, Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland, ARD-Büro, Bertramstr. 8, D-6000 Frankfurt 1

Bundesverband Deutscher Film- und AV-Produzenten e.V., Langenbeckstraße 9, D-6200 Wiesbaden

Deutscher Auslandsdienst für Rundfunk und Fernsehen, Konstantinstraße 58, D-5300 Bonn 2

Filmbewertungsstelle Wiesbaden, Schloß Biebrich, D-6200 Wiesbaden 12

Filmförderungsanstalt — Bundesanstalt des öffentlichen Rechts –, Budapester Straße 41, D-1000 Berlin 30

German Television News GmbH, GTN-Studio am Corbusierhaus, D-1000 Berlin 19

Hauptverband Deutscher Filmtheater e.V., Langenbeckstraße 9, D-6200 Wiesbaden

Spitzenorganisation der Filmwirtschaft e.V., Langenbeckstraße 9, D-6200 Wiesbaden

Verband der Filmverleiher e.V., Langenbeckstraße 9, D-6200 Wiesbaden

Verband Deutscher Spielfilmproduzenten e.V., Freystraße 4, D-8000 München 23

ZDF, Zweites Deutsches Fernsehen, Essenheimer Landstraße, D-6500 Mainz-Lerchenberg

Customs and Festivals

Bund der Historischen Deutschen Schützenbruderschaften e.V., Am Kreispark 22 (Friedenberger Hof), D-5080 Leverkusen 3-Opladen

Bund Deutscher Karneval e.V., Vereinigung zur Pflege fastnachtlicher Brauche, Postfach 1368, D-5102 Würselen

Deutsche Gesellschaft für Freizeit e.V., Bahnstraße 4, D-4006 Erkrath

Deutsche Gesellschaft für Volkskunde e.V., Universität München, Ludwigstraße 25, D-8000 München 22

Deutscher Heimatbund e.V., Buschstraße 4, D-5300 Bonn 1

Deutscher Schaustellerbund e.V., Hochkreuzallee 67, D-5300 Bonn 2

Deutsches Fastnachtmuseum, Postfach 11, D-8710 Kitzingen

Verband Deutscher Heimat- und Volkstrachten-Vereine e.V., c/o Otto Krageler, Dorotheenstraße 21, D-8000 München 82

Exchange and Encounter

Arbeitsring Ausland für kulturelle Aufgaben e.V., Gustav-Heinemann-Ufer 84–88, D-5000 Köln 51

AvH: Alexander von Humboldt-Stiftung, Jean-Paul-Straße 12, D-5300 Bonn 2

CDG: Carl Duisberg Gesellschaft e.V., Hohenstaufenring 30–32, D-5000 Köln 1

DAAD: Deutscher Akademischer Austauschdienst, Kennedyallee 50, D-5300 Bonn 2

Deutsche Gesellschaft für die Vereinten Nationen e.V., Dag-Hammarskjöld-Haus, Poppelsdorfer Allee 55, D-5300 Bonn 1

Deutsche UNESCO-Kommission, Colmantstraße 15, D-5300 Bonn 1

Deutsches Komitee für kulturelle Zusammenarbeit in Europa e.V., Aloys-Schulte-Straße 6, D-5300 Bonn 1

DSE: Deutsche Stiftung für internationale Entwicklung, Hans-Böckler-Straße 5, D-5300 Bonn 3

Goethe-Institut zur Pflege der deutschen Sprache im Ausland und zur Förderung der internationalen kulturellen Zusammenarbeit e.V., Lenbachplatz 3, D-8000 München 2

Institut für Auslandsbeziehungen, Charlottenplatz 17, D-7000 Stuttgart 1

Institut für Internationale Begegnungen e.V., Walramstraße 9, D-5300 Bonn 2

Internationales Jugend-Kulturzentrum Bayreuth e.V., Postfach 2603, D-8580 Bayreuth

Inter Nationes, Kennedyallee 91–103, D-5300 Bonn 2

Verein für Internationale Jugendarbeit e.V., Adenauerallee 37, D-5300 Bonn 1

Further Addresses

Deutsche Forschungsgemeinschaft, Kennedyallee 40, D-5300 Bonn 2

Gedok: Verband der Gemeinschaften der Künstlerinnen und Kunstfreunde, Einern 29, D-5600 Wuppertal 2

Ständige Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland, Nassestraße 8, D-5300 Bonn 1

Verein zur Förderung von Kunst und Wissenschaft zu Bremen, Klattendick 18, D-2800 Bremen

Zentrum für Kulturforschung, Hochkreuzallee 89, D-5300 Bonn 2

Index of Names

Aalto, Alvar 72
Achternbusch, Herbert 138, 141
Adenauer, Konrad 23, 172
Adjani, Isabelle 145
Adorno, Theodor W. 77
Aichinger, Ilse 16
Allende, Isabel 13
Allende, Salvador 70
Andersch, Alfred 10
Anouilh, Jean 57
Antes, Horst 29, 32
Asmus, Dieter 29

Bach, Johann Sebastian 81
Bachmann, Ingeborg 10
Bahrs, Ulrike 103
Balestrini, Nanni 180
Bangert, Dietrich 113
Barenboim, Daniel 56
Bartsch, W. 113
Barschel, Uwe 67
Basedow, Rainer 153
Bauer, Wolfgang 58
Baumeister, Willi 27, 31
Baumgartner, Franz 141
Bausch, Pina 69, 88
Bayer, Herbert 127
Becker, Jürgen 10, 11
Beckett, Samuel 58
Beckmann, Max 26
Bednarz, Klaus 152
Bednorz, Johannes 173
Beethoven, Ludwig van 75, 80, 81
Benisch, Günter 109, 115
Benn, Gottfried 8–10
Bennent, David 141
Berg, Alban 57, 84
Bergengruen, Werner 9
Berger, Johannes 109
Berghoff, Dagmar 154
Bergman, Ingmar 134
Berio, Luciano 76
Bernadotte, Sonja 173
Bernhard, Thomas 12, 59
Beuys, Joseph 29, 32
Biermann, Wolf 79, 92
Bill, Max 127
Binnig, Gerd 173
Bird, George 140
Blacher, Boris 76, 82
Blech, Hans-Christian 140
Bocking, Kai 154
Böhm, Gottfried 108, 116
Böll, Heinrich 9–13, 17
Bofill, Ricardo 109
Bohm, Hark 144
Boll, Otto 30
Bondi, Luc 57
Boock, Peter Jürgen 12
Borchert, Wolfgang 9, 57
Born, Nicolas 13
Bornemann, Fritz 73
Bose, Hans-Jürgen von 77
Boulez, Pierre 56, 76
Braak, Kai 69
Brahms, Johannes 75
Braun, Harald 135
Braun, Karl Ferdinand von 147
Brecht, Bertolt 8, 9, 58–60, 63
Brettschneider, Silvia 146
Brinkmann, Rolf Dieter 11
Broch, Hermann 9
Brötzmann, Peter 78
Bronnen, Barbara 12
Brüggemann, Antje 98
Brüning, Peter 28
Büchner, Georg 143
Bumm, Sigi 132
Burghart, Heinz 152
Busoni, Ferruccio 75
Busse, Jochen 153

Cage, John 77, 82
Camus, Albert 10, 57
Canetti, Elias 10, 12, 19
Carl Gustav, König von Schweden 19
Carossa, Hans 9
Carstensen, Margit 140
Celan, Paul 10
Celibidache, Sergiu 83
Cézanne, Paul 31
Chekhov, Anton 66
Chereau, Patrice 56, 63
Chotjewitz, Peter O. 13
Chundela, Jaroslav 71
Ciulli, Roberto 68
Clever, Edith 66
Coppola, Francis Ford 138
Cuvilliés, François de 54

Dahmen, Karl Fred 28
Dahn, Walther 30
Degenhardt, Franz Josef 11, 79, 92
Delius, Friedrich Christian 10
Demirkan, Renan 146
Demski, Eva 12
Deppe, Gustav 27
Dix, Otto 26
Döblin, Alfred 8, 9
Dörrie, Doris 139
Dohm, Gaby 154
Dokupil, Georg Jiri 30
Domnick, Ottomar 136
Donner, Wolf 142
Dorn, Dieter 65
Dorst, Tankred 58
Drasde, Hagen 133
Dresen, Adolf 57
Drewitz, Ingeborg 16
Dubuffet, Jean 28
Dürrenmatt, Friedrich 10, 57
Düttmann, Werner 106
Dürsberg, Carl 173

Eco, Umberto 13
Egner, Fritz 154
Esch, Günter 9, 10, 17
Esermann, Egon 106, 109
Einem, Gottfried von 57
Ensner, Lotte 137

Eliot, T(homas) S(tearns) 10, 57
Ehtz, Ernst 152
Eller, Fritz 113
Elstner, Frank 155
Ende, Michael 13, 134
Engels, Heinz 62
Enzensberger, Hans Magnus 10, 11, 136

Fassbinder, Rainer Werner 58, 134 – 137, 140
Fautrier, Jean 28
Fenelon, Philippe 180
Fetting, Rainer 30, 31
Fischl, Mario 142
Fleißer, Marieluise 58
Flimm, Jürgen 57, 71
Flory, Gretel 173
Fontana, Lucio 29
Forte, Dieter 58
Fortner, Wolfgang 76, 82
Freyer, Achim 59
Fricker, Peter Racine 76
Fried, Amelie 152
Fried, Erich 10
Friedrich, Wilhelm 145
Friedrichs, Hanns Joachim 153
Frisch, Max 12, 57
Fry, Christopher 57
Fuchsberger, Joachim 155
Fuentes, Carlos 180
Fulbright, James William 172

Ganz, Bruno 140, 143
Gebser, Jean 77
Geiger, Rupprecht 27, 28
George the Rich 160, 169
George, Götz 146
Gerdes, Ludger 41
Gielen, Michael 64, 84
Giraudoux, Jean 57
Glittenberg, Rolf 59
Gluck, Christoph Willibald 81
Goebbels, Heiner 78
Goethe, Johann Wolfgang von 4, 57
Goren, Serif 180
Götz, Karl Otto 28
Gosch, Jürgen 3, 57, 67
Gottschalk, Thomas 155
Graeventitz, Gerhard von 29, 33
Grass, Günter 10, 11, 13, 17, 141
Gregor-Dellin, Martin 19
Greis, Otto 28
Grieshaber, HAP 29
Grochowiak, Thomas 27
Grönemeyer, Herbert 79, 92
Gropius, Walter 127
Grosse-Perdekamp, Franz 27
Großkopf, Irmgard 152
Grüber, Klaus-Michael 3, 57, 67
Grün, Max von der 11
Grützke, Johannes 29
Gugelot, Hans 130
Gutenberg, Johannes 6

Haber, Heinz 153
Hack, Wilhelm 44, 50
Händel, Georg Friedrich 80
Härthing, Peter 12, 13
Hagen, Kasimir 44
Hagen, Nina 93
Hahn, Ulla 13
Hajek, Otto Herbert 3
Hamann, Evelyn 154
Hamel, Peter Michael 77
Hampel, Gunter 78
Handke, Peter 13, 58
Happe, Volker 152
Harig, Ludwig 10
Harrison, Newton 180
Hartmann, Karl-Amadeus 76
Haubrich, Josef 44
Hauff, Reinhard 136, 140
Hebbel, Friedrich 71
Heckel, Erich 27
Hedwig (pol. Jadwiga), Queen 169
Hehn, Sascha 154
Heißenbüttel, Helmut 10, 12, 13
Henninger, Rolf 70
Hentrich, Helmut 107, 111
Henze, Hans Werner 57, 76, 77, 82, 87
Hermanns, Ernst 27, 29, 41
Herrmann, Karl-Ernst 59
Herzog, Werner 137, 143, 145
Hespos, Hans Joachim 77
Hesse, Volker 64
Heuss, Theodor 23
Heyme, Hansgünther 57
Hildebrandt, Dieter 153
Hildesheimer, Wolfgang 10, 13
Hillebrecht, Rudolf 117
Hilsdorf, Dietrich 68
Hindemith, Paul 57, 76, 81, 82
Hochhuth, Rolf 11, 58
Hochme, Gerhard 28
Hoffmann, Ernst Theodor Amadeus 81
Hoffmann, Jutta 65
Hoffmann, Kurt 135
Hollein, Hans 49
Hollmann, Hans 57
Höllreiser, Heinrich 83
Horn, Rebecca 37
Hubet, Nicolaus A. 77
Huchel, Peter 9, 17
Hüsch, Hanns Dieter 10
Huonder, Guido 70

Ionesco, Eugene 10, 58

Jahn, Helmut 109
Jandl, Ernst 12
Jelinek, Elfriede 58
Jendrychowski, Anke 150
Jens, Walter 10, 19
Johnson, Uwe 11, 12
Jones, Gwyneth 63
Jones, Thad 90
Junger, Friedrich Georg 9
Jugert, Rudolf 135

Kafka, Franz 68
Kagel, Mauricio 77, 82
Kaldhols, Marit 18
Kalman, Emmerich 57
Kästner, Erich 8
Kautner, Helmut 135

Kandinsky, Wassily 127
Karsunke, Yaak 10
Kebschull, Michael 144
Kempowski, Walter 12
Killmayer, Wilhelm 77
Kinski, Klaus 143, 145
Kipphart, Heinar 11, 58
Kirchhoff, Corinna 66
Kirchner, Alfred 57, 84
Kirchner, Ernst Ludwig 26
Kirchner, Volker David 77
Kirsch, Sarah 16
Kirschstein, Rüdiger 151
Klaus, Johannes 94
Klapheck, Konrad 29, 39
Klosen, Peter 29
Klebe, Giselher 76
Klee, Paul 127
Klein, Yves 29
Kluge, Alexander 11, 136, 137
Knedl, Karl 84
Koch, Maureen 155
Koch, Otto 155
Koeppen, Wolfgang 12
Kölbe, Fritz 29
Koetsier, Jan 83
Kollwitz, Käthe 26
Konermann, Lutz 139
Korsmeo, Anna-Maija 69
Kraemer, Friedrich Wilhelm 109
Krahn, Johannes 113
Kremer, Hans 71
Kresnik, Hans 1
Kreutz, Heinz 28
Kricke, Norbert 30, 36
Krieg, Dieter 38
Krieger, Martin Theo 139
Krstić, Vlado 138
Krüwel, Ferdinand 12
Krohnke, Anka 99
Kunetz, Franz Xaver 11, 58, 64
Krolow, Karl 9, 17
Kronzucker, Dieter 153
Krug, Manfred 151
Kuhlmann, Harald 59
Kühn, Dieter 10, 13
Küster, Renate 153
Kundera, Milan 13
Kunze, Heinz Rudolf 78
Kupfer, Harry 56, 74

Lachenmann, Helmut 77
Lage, Klaus 79
Lampe, Jutta 66
Landgraeber, Wolfgang 152
Lehár, Franz 57
Leja, Matthias 68
Lembke, Robert 154
Lemke, Klaus 136, 144
Lenz, Siegfried 11, 13, 17
Lessing, Gotthold Ephraim 6, 57
Lewis, Mel 80
Ligeti, György 77
Lilienthal, Peter 142
Lindenberg, Udo 78, 93
Liszt, Franz 75
Lobewein, Johannes 150
Lortzing, Albert 57
Ludwig I., King of Bavaria 100
Ludwig, Peter 44, 45
Ludwig, Volker 66

Mack, Heinz 28, 29, 33
Macke, August 26
Maderna, Bruno 76
Maldoror, Sarah 142
Mangelsdorff, Albert 78, 80
Mann, Heinrich 8, 9, 137
Mann, Thomas 8, 9
Manzoni, Piero 29
Marquez, Gabriel García 13
Matta, Roberto 28
Mattes, Eva 61
Maximilian I. Joseph, King of Bavaria 100
McClen, John 172
Meckel, Christoph 12
Medek, Tilo 77
Meerapfel, Jeanine 139
Meier, Richard 105
Meier-Denninghoff, Brigitte 27
Melone, Fabrizio 89
Middendorf, Helmut 30
Mies van der Rohe, Ludwig 108, 111
Minetti, Bernhard 3, 67
Minks, Wilfried 59
Moholy-Nagy, Laszlo 127
Moje-Wohlgemuth, Isgard 102
Mon, Franz 10, 12
Morris, William 95
Mozart, Wolfgang Amadeus 57, 75, 80, 81
Mueller, Harald 59, 68
Müller, Heiner 59, 60
Müller, Karl 173
Müller-Elmau, Eberhard 70
Müller-Siemens, Detlev 77
Müller-Westernhagen, Marius 79, 92
Murnau, Friedrich Wilhelm 137

Nagel, Peter 29
Nay, Ernst Wilhelm 27, 34
Nicke, Werner 138
Neuenfels, Hans 57, 64
Neumeister, Alexander 128
Nipkow, Paul 147
Nolte, Rudolf 57
Nolde, Emil 26
Nono, Luigi 76
Notke, Bernt 118

Oberle, Carl-Friedrich 71
Oelze, Richard 29
Oesterlen, Dieter 121
Ott, Carl 81, 82, 85, 86
Otthaus, Karl Ernst 44
Otto, Frei 109
Oyen, Wenche 18

Palitzsch, Peter 63
Pascal, Oliver 154
Pelkis, Romuald 65
Penck, A. R. 2
Petersen, Wolfgang 134, 138
Petrick, Wolfgang 29
Pelschnigg, Hubert 107, 111
Peymann, Claus 59
Pfau, Bernhard 73
Piennig, Günter 109
Plitzner, Hans 76

Piene, Otto 28, 33
Piscator, Erwin 58
Pistor, Willi 103
Pohl, Klaus 59
Prantl, Karl 29
Praunheim, Rosa von 138
Prill, Marianne 146
Puccini, Giacomo 57

Raab, Kurt 140
Rams, Dieter 130
Rasenack, Karin 150
Rehmann, Ruth 12
Reich, Steve 77
Reich-Ranicki, Marcel 13
Reichmann, Wolfgang 143
Reimann, Aribert 57, 81
Reinhardt, Albrecht 152
Reinhardt, Karoline 146
Reinshagen, Gerlind 58
Reitz, Edgar 136, 150
Richter, Gerhard 29, 38
Richter, Hans Werner 9
Richter-Forgach, Thomas 59
Ridderbusch, Karl 63
Riedl, Josef Anton 77
Rihm, Wolfgang 57, 77
Rimbert, Richard 89
Rinser, Luise 16
Roggisch, Peter 3, 67
Rohrer, Heinrich 173
Rosenbauer, Hans-Jürgen 153
Rossi, Aldo 109
Roth, Friederike 58
Rückriem, Ulrich 30, 40
Runge, Erika 11

Salome 30
Salvatore, Gaston 70
Samarovski, Branko 3, 67
Sander, Otto 143
Sartre, Jean-Paul 10, 57
Sasse, Heribert 70
Sawallisch, Wolfgang 85
Schamoni, Peter 136
Schamoni, Ulrich 136
Scharoun, Hans 25, 79, 108, 109, 112
Schautzer, Max 154
Schatz, Hans Jürgen 150
Scheel, Walter 50, 142
Scheid, Karl 100
Scheid, Ursula 100
Scheitz, Clemens 145
Schempp, D. 115
Schiller, Johann Christoph Friedrich 161
Schlippenbach, Alexander von 78
Schlöndorff, Volker 135–137, 141, 143
Schmal, Hildegard 71
Schmidt, Andreas 3
Schmidt, Arno 17
Schmidt-Rottluff, Karl 26, 27
Schnebel, Dieter 77, 81
Schneble, Eugen 112
Schneider, Eva Maria 150
Schneider, Michael 59
Schneider, Peter 13
Schnurre, Wolfdietrich 9
Schoof, Manfred 78
Schönberg, Arnold 75–77, 81, 84
Schreker, Franz 75
Schroeter, Werner 138, 144
Schütte, Jan 139
Schultze, Bernard 28, 32
Schulz, Ellen 68
Schumacher, Emil 27, 28, 35
Schwaiger, Brigitte 12
Schwanzer, Karl 108, 111
Schwarz, Rudolf 113
Schweinitz, Wolfgang von 77
Schygulla, Hanna 140
Seeler, Uwe 155
Selge, Edgar 65
Semmelrogge, Willy 143
Senft, Haro 136
Shakespeare, William 57, 63, 67
Shaw, George Bernard 57
Siepmann, Heinrich 27
Sieverts, Ernst 109
Siodmak, Robert 135
Sommer, Harald 58
Sonderborg, K. R. H. 28
Sophocles 3, 67
Sorge, Peter 29
Sperr, Martin 11, 58
Spies, Manfred 133
Sprengel, Bernhard 44
Springer, Gaby 175
Staeck, Klaus 29
Stamitz, Johann 75
Stefan, Verena 12
Stein, Peter 57, 59, 66
Steinbach, Peter 150
Steinecke, Wolfgang 89
Stepmann, Heinrich 27
Stirling, James 51, 109, 111
Stockhausen, Karlheinz 76, 77, 82, 87
Störtenbecker, Nikolaus 29
Stoß, Veit 118, 122
Stranz, Ulrich 77
Straub, Jean-Marie 136
Strauss, Richard 57, 76
Strauß, Botho 13, 58, 59, 65
Strauß, Johann 57
Stravinsky, Igor Fjodorowitsch 77
Strittmatter, Thomas 69
Ströher, Karl 44
Struck, Karin 12, 16
Süskind, Patrick 13
Süverkrüp, Dieter 11
Sullivan, Louis 107
Syberberg, Hans Jürgen 137
Szlapinski, Clayton 145

Tabori, George 70
Tappert, Horst 151
Taub, Walter 142
Thebrath, Jürgen 152
Theobaldy, Jürgen 13
Therese of Sachsen-Hildburghausen 160
Thoelke, Wim 146
Thoma, Dieter 153
Thürwächter, A. 113
Timm, Uwe 12
Tinguely, Jean 29
Trojahn, Manfred 77
Trotta, Margarethe von 139
Turrini, Peter 58

Udo, Nils 41
Uecker, Günther 28, 29
Uhlmann, Hans 27
Ulrich, Dietmar 29
Ungers, Oswald Matthias 50, 109

Valentin, Karl 139
Valérien, Harry 152
Venske, Henning 153
Verdi, Giuseppe 57, 64
Vesely, Herbert 136
Vesper, Bernward 12
Vogel, Bernhard 50
Volkamer, Peter 108
Vostell, Wolf 29

Wader, Hannes 79, 92
Wagner, Richard 56, 57, 63, 71, 81
Wagner, Sabine 150
Wagner, Wieland 56, 74
Wagner, Wolfgang 56, 74
Wallberg, Heinz 71
Wallraff, Günter 11, 13
Walser, Franziska 143
Walser, Martin 11, 13
Weber, Carl Maria von 80, 81
Weber, H. H. 113
Webern, Anton 76
Wecker, Konstantin 79, 92
Weiss, Peter 11, 58, 68
Wellershoff, Dieter 11
Wendt, Ernst 59, 60
Wenders, Wim 138, 143
Wepper, Fritz 151
Werdehausen, Hans 27
Wetzel, Franz 108
Weyrauch, Wolfgang 9
Wicki, Bernhard 135
Wiechert, Ernst 9
Wilder, Thornton 10
Wildgruber, Ulrich 61
Wille, Klaus 130
Willutzki, Max 136
Winkler, Angela 14
Winter, Fritz 27
Winterhalter, Andreas 154
Wisniewski, Edgar 109
Wohmann, Gabriele 16
Wolf, Christa 16
Wolff, W. von 112
Wols (Wolfgang Otto Schulze) 28
Wonder, Erich 59
Wondratschek, Wolf 13
Wussow, Klaus Jürgen 154

Zadek, Peter 59, 61
Zapatka, Manfred 65
Ziewer, Christian 136
Zimmermann, Bernd Alois 57, 76, 84
Zimmermann, Kurt 155
Zimmermann, Udo 57
Zimmermann, Walter 77
Zuckmayer, Carl 8, 57, 58
Zweig, Stefan 9

Sources of illustrations

Alexander-von-Humboldt-Stiftung, Bonn, p. 174; G. Amos, Heidelberg, p. 67 (1); Wolfgang Arnhold, Frankfurt, p. 130 (1); Ulrike Bahrs, Munich, p. 103 (1); Clärchen Baus-Mattar, Cologne, p. 71 (1); Bavaria Luftbild GmbH, Munich, p. 111 (1); Bayreuther Festspiele GmbH, Bayreuth, p. 74 (1); Lore Bermbach, Düsseldorf, p. 64 (1); Tilo Beu, Dortmund, p. 70 (1); Bildarchiv Peter W. Engelmeier, Munich, p. 153 (1); Bildstelle der Stadt Nürnberg, p. 122 (1); BMS-End + Moos, Gräfelfing, p. 146 (1), 151 (3), 152 (2), 153 (2), 154 (4), 155 (1), 156 (1); BMW, Munich, p. 110; Hugo Boss, Metzingen, p. 131; Ingrid Brock, Rome, p. 114, 124; Volker Brüggemann, Bad Hersfeld, p. 98; Bundesbildstelle Bonn, p. 49 (1), 104 (2), 142 (1); Rosemarie Clausen, Hamburg, p. 61; Deutsche Bibliothek, Frankfurt, p. 20 (1); dpa-Düsseldorf, p. 49 (1); dpa-Frankfurt, p. 19 (1), 22 (2), 42, 51 (2), 52 (2), 82 (2), 162 (1), 163 (2), 171 (1), 173; dpa-Munich, p. 32 (1), 161, 162 (1), 164 (2), 165 (2), 168, 169 (2); Carl Duisberg Gesellschaft, Cologne, p. 175; Mara Eggert, Frankfurt, p. 64 (1), 68 (1), 84 (2); Escada, Dornach, p. 132 (2); Filmverlag der Autoren, Munich, p. 143 (2); Foto Bavaria, Munich, p. 136 (3); Fotoarchiv Bolliger/Ketterer, CH-Campione d'Italia, p. 26 (1); Foto-Bingel, Bad Hersfeld, p. 62 (1); Foto-Gräf, Düsseldorf, p. 73 (1); Günther

Freyse, Munich, p. 141 (1); Klaus Fröhlich, Freiburg, p. 69 (1); Galerie Pfefferle, Munich, p. 31 (1); Bernd Peter Göbbels, Hirzenhain, p. 100 (2); Goethe-Institut, Munich, p. 179 (3); Erika Groth-Schmachtenberger, Murnau, p. 53 (1); Anneliese Heuer, Berlin, p. 70 (1); Hochschule für Fernsehen und Film, Munich, p. 140 (3), 143 (1), 144 (2), 145 (1); Winfried Hösl, Munich, p. 54 (1); Rebecca Horn, Munich, p. 36 (2); Institut für Auslandsbeziehungen, Stuttgart, p. 86 (1), 177; Internationales Musikinstitut, Darmstadt, p. 89 (1); Inter Nationes, Bonn, p. 112 (1), 113 (1), 115 (1), 121 (2), 130 (2), 132 (1), 133 (5), 142 (1), 181; Johannes Klais, Bonn, p. 94; Michael Köhler, Bamberg, p. 19 (1); Heinz Köster, Berlin, p. 73 (1); Kranichphoto, Berlin, page 4 of the cover; Anka Kröhnke, Hamburg, p. 99 (2); Landesbildstelle Berlin, p. 108 (2), 112 (1); Landeshauptstadt Hanover, p. 121 (1); Klaus Lehnartz, Berlin, p. 24 (1); Luftbildverlag Bertram, Munich, p. 123 (1); Knut Maron, Essen, p. 68 (1); Mercedes Benz, Stuttgart, p. 126 (1); Ann Münchow, Aachen, p. 38 (1); Museum für Kunsthandwerk, Hamburg, p. 105 (1); Museum Ludwig, Cologne, p. 3; Neumeister Design, Munich, p. 128 (1); Willi Pistor, Hadamar, p. 103 (1); Presse Bild [illegible] Wilhelm Meinberg, Ludwigshafen, p. 50; Rabanus, Munich, p. 60; E[illegible] Filmproduktions GmbH, Munich, p. 150; Frank Roland-Beeneken, B[illegible] G. Rottweder, Hamburg, p. 125 (2); Jochen Schade, Frankfurt, p. 1[illegible] Schloske, Stuttgart, p. 63 (1); Philipp Schönborn, Munich, p. 38 (1); [illegible] Bensberg, p. 116; Stadtbildstelle Essen, p. 72 (2); Oda Sternberg, Munich, p. [illegible] Süddeutscher Rundfunk, Stuttgart, p. 152 (1); Süddeutscher Verlag, p. 9 (7), 16 (7), [illegible] (7), 26 (6), 63 (1), 69 (1), 76 (3), 82 (5), 83 (3), 85 (2), 87 (2), 88 (2), 89 (1), 90 (2), 91 (2), 92 (6), 93 (3), 105 (1); Thalia-Theater, Hamburg, p. 67 (1); Thyssen AG, Duisburg, p. 111 (1); United Artists, Frankfurt, p. 140 (1), 141 (1); USIS, Munich, p. 172; Verkehrsamt, Cologne, p. 52 (1); Verlagsarchiv, pages 1 (2) and 2 [illegible] the cover, p. 7 (2), 15 (8), 18, 21 (7), 22 (2), 23 (1), 24 (1), 25 (2), 31 (1), 32 (2), 33 (3), 34, 35, 36, 37 (8), 39, 40 (2), 41 (2), 53 (2), 54 (2), 62 (1), 74 (1), 82 (1), 84 (1), 86 (1), 101 (2), 102, 113 (1), 115 (1), 122, 132 (1), 133 (5), 143 (1), 144 (1), 145 (2), 146 (1), 152 (2), 153 (1), 155 (3), 157 (7), 158, 166, 167, 169 (2), 170, 171 (1), 176, 180; Ruth Walz, Berlin, p. 66 (1); Gudrun Webel, Essen, p. 71 (1); Hermann Wehmeyer, Hildesheim, p. 120 (2); Westdeutscher Rundfunk, Cologne, p. 153 (2); ZDF, Mainz, p. 155 (1), 156 (1), 157 (1).

The composite picture on page 3 of the cover was assembled from illustrations in the body of the text.

Imprint

Editorial revision by: Heinz und Detlev Moos

Translation by: Patricia Crampton

Printing and binding by: J. P. Himmer und Thomas Buchbinderei, Augsburg

All rights reserved, including rights of reprinting, reproduction and translation into other languages. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any from or by any means, electronic, mechanical, photocopying, recording or otherwise, nor systematically utilized or circulated (other than in the special cases expressly named in Paragraphs 53, 54 of the Copyright Law), without the written permission of the publishers.

© 1989 by Verlag Moos & Partner, Munich
In collaboration with Inter Nationes, Bonn

Printed in the Federal Republic of Germany

BEST COPY AVAILABLE

BEST COPY AVAILABLE